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IMPORTANT
FRENCH FURNITURE AND
OBJECTS OF ART

*GEORGIAN & FRENCH SILVER
RENAISSANCE FURNITURE & CLOCKS
PAINTINGS, RUGS, TAPESTRIES*

All from Private Owners

Including Property Sold by Order of
JOSEPH V. O'LEARY, Attorney-at-Law, Receiver
and

MME CRISTINA PATINO
New York

And Property of
MR THOMAS F. MITCHELL



Public Auction Sale
May 11 at 2 p.m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1946

SALE NUMBER 774

FREE PUBLIC EXHIBITION

*From Saturday, May 4, to Time of Sale
Weekdays from 9:30 to 5 · Closed Sunday*

PUBLIC AUCTION SALE

*Saturday Afternoon, May 11
at 2 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22
PLAZA 3-7573

*Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR · LOUIS J. MARION
and A. N. BADE*

1946



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IMPORTANT FRENCH FURNITURE AND OBJECTS OF ART

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NEW YORK 22 · 1946

The Parke-Bernet Galleries

Will Execute Your Bids

[MAIL · TELEPHONE OR TELEGRAPH]

Without Charge

If You Are Unable to Attend
the Sale in Person

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PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.
6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be canceled, and the article, or lot, reoffered for sale.
7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.
8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.
9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.
11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).
12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.
13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.
14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.
15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR * LOUIS J. MARION
and A. N. BADE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

Telephone PLAZA 3-7573

Cable PARKGAL

HIRAM H. PARKE · *President*

ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*
EDWARD W. KEYES · *Secretary and Treasurer*

AFTERNOON SESSION

Saturday, May 11, 1946, at 2 p.m.

CATALOGUE NUMBERS 1 TO 224 INCLUSIVE

GEORGIAN, FRENCH AND OTHER SILVER

1. TWELVE 14-KARAT GOLD DEMITASSE SPOONS
Plain spoon with spatulate handle. (*O'Leary-Patino*)

The Gorham Co., New York

2. EIGHTEEN GILDED SILVER BERRY SPOONS

With shell bowl and curved spatulate handle; engraved with a crest. (*O'Leary-Patino*)

3. THIRTY-FIVE STERLING SILVER-HANDED DINNER KNIVES

Tiffany & Co., New York

With reeded and ring-molded handles; plated blades. Together with a small Georgian luncheon silver-handled luncheon knife, repaired. [Lot.] (*L. I. Private Collector*)

4. SET OF FOUR CONTINENTAL WROUGHT GILDED SILVER SINGERIE TWIN SALTS

Twin scallop-shell salts divided by a partition wrought with strap scrolls enclosing demi-figures, and supported upon a monkey with legs developing twisted dolphin tails; the domed base chased with a panel of grotesque masks and cartouches, enclosing figures of winged gnomes smoking huge pipes. (*O'Leary-Patino*)

Height 5½ inches

5. WROUGHT SILVER MINIATURE FIGURAL URN AND A SWEETMEAT HOLDER

Pyriform urn with gadrooned rim, and *repoussé* with a border of masks, goats, floral urns etc., and supported by three seated putti, on black marble base; and a sweetmeat holder in the form of an open sack, with Russian date mark, 1868. (*O'Leary-Patino*)

Heights 5 and 3 inches

6. PAIR CONTINENTAL SILVER FIGURAL TAPER STICKS

Having stem in the form of a Harlequin figure upholding a leaf-ornamented urn and scalloped *bobèche*; on round spreading foot chased with rocaille ornament. (*O'Leary-Patino*)

Height 5½ inches

7. PAIR GEORGE II CHASED GILDED SILVER TRENCHER SALTS

Edwd. Wakelin, London, 1756

Shallow round bowl with ovolو-molded socle and spreading foot; ornamented with echinus, rosette and guilloche chain collars enclosing a band of vertebrate leafage; engraved with crown and Garter. (*O'Leary-Patino*)

Diameter 3¾ inches

[See illustration on the following page]

8. FOUR GEORGE III CHASED GILDED SILVER TRENCHER SALTS

John Parker & Edwd. Wakelin, London, 1764

Matching the preceding. (*O'Leary-Patino*)

Diameter 3¾ inches



TOP ROW: NUMBERS 9-7-7-9

AT CENTRE: NUMBER 11

BOTTOM ROW: NUMBER 10

9. PAIR GEORGE II REPOUSSÉ GILDED SILVER SWEETMEAT URNS

S. Herbert & Co., London, 1753

Inverted pear-shaped urn with spreading foot and domed cover having insect finial; elaborately repoussé with clustered blossoms and curling foliage depending between spiraled flutings. (O'Leary-Patino)

Height 5½ inches

[See illustration]

10. SET OF THREE GEORGE III REPOUSSÉ GILDED SILVER TWO-HANDED COVERED URNS

Digby Scott & Benj. Smith, London, 1805-07

Oblate urn cupped in gadrooning and *repoussé* with a *rinçau* border and an acanthus collar, in matt grounds, and with two rigid bail handles; on wide spreading foot with formal foliage border and four voluted bracket feet. The cover wrought with a border of undulating grapevine with fruit; with strawberry finial. Weight about 95 ounces. (O'Leary-Patino)

Height 8½ inches

From Rundell, Bridge and Rundell, London

[See illustration]

11. SET OF FOUR GEORGE III GILDED SILVER SWEETMEAT DISHES

London, 1767, and n.d.

Boat-shaped dish, the everted rim edged with gadrooning interrupted by foliations; on four *rocaille* voluted feet with shell pads. Engraved with a coat of arms. Two are unmarked, but apparently of the period. (O'Leary-Patino)

Length 9½ inches

[See illustration of two]

12. DIRECTOIRE SILVER HOT-MILK JUG

Jean-Baptiste Claude Odier, Paris, 1797

Small plain pear-shaped jug with ivory loop handle, the cover having a tiny acorn finial; engraved with a coat of arms. With its original leather *étui*, monogrammed. (O'Leary-Patino)

Height 4 inches

13. LOUIS XVI SILVER CHOCOLATE POT

Antoine Bouilhet, Paris, 1780

Small pear-shaped pot with fluted spout, three incurvate supports ornamented with strap-work panels, and ebony handle; the cover with leaf-ornamented thumbpiece and finial. (O'Leary-Patino)

Height 5 inches

14. LOUIS XV CHASED SILVER COVERED SUGAR BOWL

Jean Jouet, Bordeaux, circa 1760

Squat pyriform bowl, with symmetrically scrolled leafy handles, four conforming feet and domed cover with rose cluster finial; ornamented with *rocaille* borders and bow-knotted floral festoons; engraved twice with a coat of arms. (O'Leary-Patino)

Length 5½ inches

Collection of E. A. Phillips, London

From Jacques Helft & Co., New York

[See illustration]

15. LOUIS XVI SILVER CHOCOLATE POT

Paris, 1788

Pear-shaped body ornamented with a cartouche, and a floral festoon on the fluted spout, and fitted with a baluster-form ivory handle; the flat domed cover with leaf ornamented thumbpiece, surmounted by a wrought rose stem; on three scrolled and leaf-ornamented supports. Monogrammed. (O'Leary-Patino)

Height 6 inches

Collection of Paul Eudel, Paris, 1882

Exhibited at the Musée du Louvre, Paris, 1926

[See illustration]

Illustration of numbers 14 and 15 appears on the following page



AT TOP: NUMBER 16

BELOW: NUMBERS 17-15-14

16. GARNITURE OF THREE GEORGE II REPOUSSÉ SILVER TWO-HANDED COVERED URNS

London, 1758

Single covered urn, and pair with covers pierced as dredgers; the conical body *repoussé* with spiraled *rocaille* ornament, and with gadrooned rims and asymmetrically scrolled and voluted open handles; the conforming domed cover with urn finial. (*O'Leary-Patino*)

Heights 9½ and 8 inches

[See illustration]

17. LOUIS XV REPOUSSÉ SILVER TEAPOT

Dutch, XVIII Century

Globular pot with scrolled and beaded handle, pierced scrollwork base, and domed cover surmounted by a dragon and bird figure; elaborately *repoussé* with borders of scrolling vine tendrils and foliations enclosing a chain of medallions depicting various animals amid plants and flowering shrubs. (*O'Leary-Patino*)

Height 6½ inches

[See illustration]



[NUMBER 18]

18. SET OF THREE WILLIAM III WROUGHT GILDED SILVER DREDGERS

Philip Rolles, London, circa 1697

Pear-shaped footed urn with high perforated cover having knopped finial; wrought with leaf- and wave-scrolled collars enclosing fretwork, anthemion and gadroon borders embellished with blossoms and foliations in matt grounds; the pierced ornament of the cover developing guilloche strapwork and panels of floral urns, interspersed with palmettes and cruciform rosettes. No date mark; maker's marks Ro (Jackson, p. 154) underfoot.
 [Lot.] (O'Leary-Patino)

Heights 8½ and 10½ inches

[See illustration]

19. CONTINENTAL REPOUSSÉ SILVER FIGURAL NUPTIAL CUP
Erect figure of a maid in elaborately ornamented bodice and bell skirt upholding a pivoting pyriform cup. (*L. I. Private Collector*) Height 9½ inches

20. LOUIS XV REPOUSSÉ SILVER COVERED VEGETABLE DISH *Toulouse, 1735*
Plain silver dish having stem-form handles with leafy terminals, the stepped cover with ring-molded finial *repoussé* with floral borders enclosing vignettes of swans, amid cat-tails and other aquatic plants, and rocaille cartouches. Engraved with an armorial escutcheon. (*O'Leary-Patino*) Length 9½ inches

21. REPOUSSÉ SILVER OCTAGONAL TEAPOT *Augsburg, circa 1720*
Squat octagonal body with loop handle and detachable cover having acorn finial; *repoussé* with collars of gadrooning, and chased with a valanced border of strap scrolls and foliations in a matt ground. (*O'Leary-Patino*) Length 7½ inches

22. SIX GEORGE III SILVER DINNER PLATES *Ann Farren, London, 1774*
Plain round plate with molded cinquefoil rim, engraved with coat of arms and the crest of Lord Grenville. (*O'Leary-Patino*) Diameter 9¼ inches

23. SIX GEORGE III SILVER DINNER PLATES *Hannah Northcote, London, 1806*
Similar to the preceding; with the same coat of arms and crest. (*O'Leary-Patino*) Diameter 9¼ inches

24. TWELVE GEORGE III GILDED SILVER DINNER PLATES
Rich. Carter, Danl. Smith & Robt. Sharp, London, 1779
Plain round plate with gadrooned and shell-ornamented rim; engraved with crest. Weight of each, about 20 ounces. (*O'Leary-Patino*) Diameter 10 inches
[See illustration of two]

25. TWELVE GEORGIAN GILDED SILVER SOUP PLATES *London, 1799-1825*
Matching the preceding. By John Edwards, Wm. Fountain and Danl. Smith & Robt. Sharp. One bears date mark of 1825. Reshaped. Weight of each, about 20 ounces. (*O'Leary-Patino*)
[See illustration of one]



AT TOP: NUMBERS 24-25-24

BELOW: NUMBER 26

out

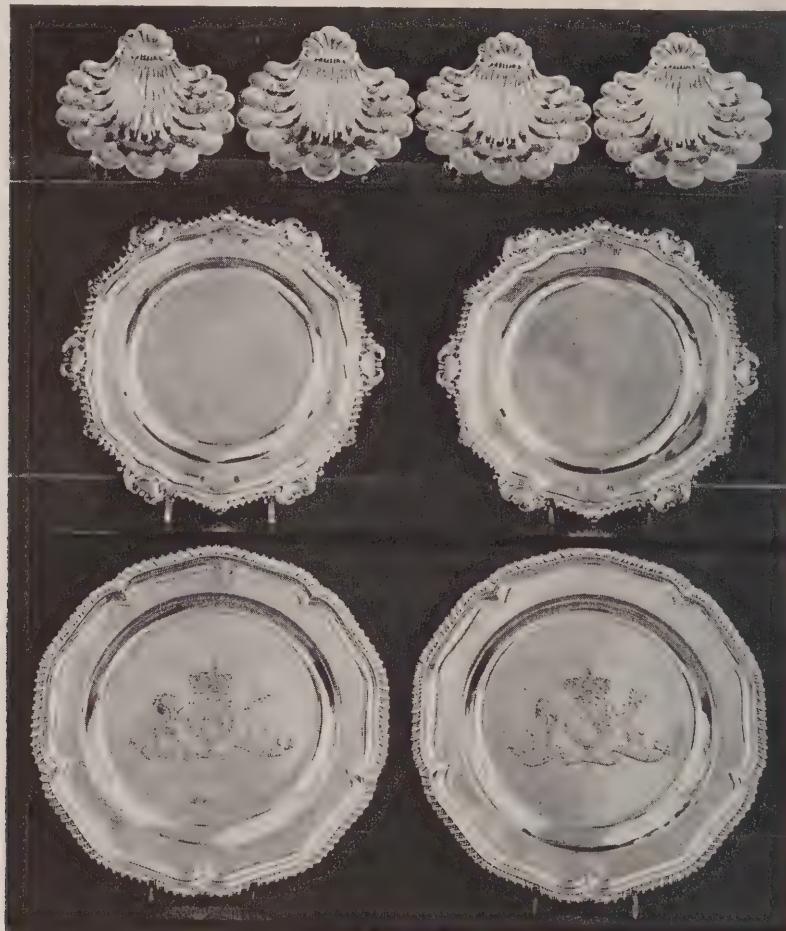
26. SET OF FOUR GEORGE IV GILDED SILVER CANDLESTICKS

Rob't Garrard, London, 1823

With spirally molded and gadrooned stem embellished with anthemion and shell ornament, supporting a conforming urn socket and detachable quadrangular *bobèche*; the molded and stepped base ornamented with anthemia at the corners. Engraved with crest. (O'Leary-Patino)

[See illustration]

Height 13 inches



AT TOP: NUMBER 29

AT CENTRE: NUMBER 28

BELOW: NUMBER 27

27. TWELVE GEORGE III GILDED SILVER DINNER PLATES

Geo. Methuen, London, 1761

Plain round plate engraved with a coat of arms on the cavetto, and another on the cincquefoil rim, which is edged with gadrooning. Weight of each about 16 ounces. (*O'Leary-Patino*)

Diameter 9½ inches

[See illustration of two]

28. EIGHTEEN GEORGE III GILDED SILVER BREAD AND BUTTER PLATES

Jos. Craddock & Wm. Reid, London, 1812

Plain small plate, with serpentine molded rim edged with gadrooning and shell ornament; engraved twice with a coat of arms. Weight of each about 15 ounces. (*O'Leary-Patino*)

Diameter $8\frac{1}{2}$ inches

[See illustration of two]

out

29. SET OF SIX CHASED GILDED SILVER SHELL DISHES IN THE GEORGIAN TASTE

London, 1928

Deep shell dish, with rocaille thumbpiece and three scrolled feet; chased around the scalloped rim with pendedent strap scrolls, bellflowers and foliations within a matt ground. (*O'Leary-Patino*)

Width 5 inches

[See illustration of four]

out

30. SET OF SIX CHASED GILDED SILVER SHELL DISHES IN THE GEORGIAN TASTE

London, 1928

Similar to the preceding. (*O'Leary-Patino*)

Width 5 inches

out

31. SET OF SIX CHASED GILDED SILVER SHELL DISHES IN THE GEORGIAN TASTE

London, 1928

Similar to the preceding. (*O'Leary-Patino*)

Width 5 inches

THE following two lots [nos. 32 and 33] will be sold as a single lot or as catalogued, at the discretion of the auctioneer.

out

32. GEORGE I WROUGHT GILDED SILVER TWO-HANDED CUP WITH COVER

London, 1718

Inverted pear-shaped urn wrought with two leaf-scrolled armorial escutcheon, and conforming side ornament supporting two scrolled and leaf-molded handles, wrought with bearded masks; the domed cover and pyriform finial embellished with conforming strap scrolls and trailing leaf stems; on round knopped foot. Marker's mark: I S in an oval outlined with pellets, unidentified (Jackson, p. 85). Weight about 91 ounces. (*O'Leary-Patino*)

Height $13\frac{1}{2}$ inches

[See illustration on the following page]



[NUMBERS 32 AND 33]

33. GEORGE I WROUGHT GILDED SILVER SIDEBOARD DISH

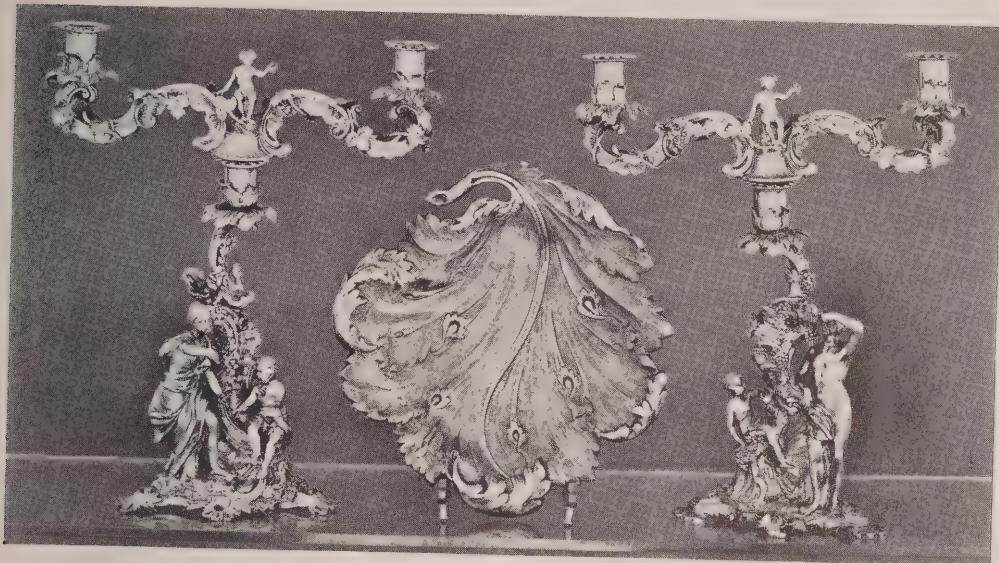
En suite with the preceding; and with conformingly wrought rim, and engraved coats of arms. Weight about 112 ounces. (O'Leary-Patino)

London, 1718

Diameter 20 inches

See note to the preceding, no. 32.

[See illustration]



[34]

[35]

[34]

out

34. PAIR GEORGE III AND WILLIAM IV WROUGHT GILDED SILVER FIGURAL CANDELABRA *Wm. Purse, London, 1812 and Robt. Garrard, London, 1834* With asymmetrical shaft composed of rocaille scrolls and grapevine stems, the conforming base with a scantily draped Bacchic youth and *sejant* cherub; supporting a leafy *bobèche*, with separate twin candle arms, each formed of double rocaille scrolls with matching *bobèches* and central cherub finial. The arms are by Wm. Purse, the bases by Robt. Garrard. Weight of each, about 87 ounces. (*O'Leary-Patino*)

Height 15½ inches

[See illustration]

out

35. EARLY VICTORIAN WROUGHT GILDED SILVER LEAF-FORM FRUIT DISH

Richd. Sibley, London, 1841
In the form of a leaf with crenate edge, developing *repoussé* swirled folds in a veined matt ground, and with stem-form handle. (*O'Leary-Patino*)

Length 12 inches

[See illustration]

THE following two lots [nos. 37 and 38] will be sold as a single lot or as catalogued, at the discretion of the auctioneer. A case made for the entire set is available should both lots be acquired by a single purchaser.

36. PAIR LOUIS XV WROUGHT SILVER SIX-LIGHT TABLE CANDELABRA

Valadini, Rome, 1765

With handsome curvilinear baluster shaft and urn socket, on stepped serpentine base; wrought with strapwork panels enclosing curling foliations, leaf swags and *coquillage* ornament; and supporting a detachable leafy *bobèche*, a cluster of five spirally scrolled and upswept leafy candle branches and a short central arm, fitted with conforming smaller *bobèches* and candle sockets. Weight of each, about 143 ounces. (*O'Leary-Patino*)

Height 19 3/4 inches

From Jacques Helft & Co., New York

[See illustration]

37. PAIR LOUIS XV WROUGHT SILVER SIX-LIGHT TABLE CANDELABRA

Valadini, Rome, 1765

Similar to the preceding. Weight of each, about 143 ounces. (*O'Leary-Patino*)

Height 19 3/4 inches

From Jacques Helft & Co., New York

[See illustration]



[NUMBERS 36 AND (ABOVE) 37]

38. LOUIS XVI WROUGHT AND REPOUSSÉ GILDED SILVER DRESSING

TABLE GARNITURE

Strasbourg, 1770

Cartouche-shaped easel mirror crested with an escutcheon; ewer and serpentine oval basin; bowl with two *ajouré* handles and cover having leaf-wrought bud finial; jewel box with velvet cushion top; two pairs round covered toilet jars; cinquefoil tray, hand bell, paper knife, clothes brush and two glass toilet bottles with conforming mounts. The decorations *repoussé* and chased with leaf festoons and blossoms, guilloche chains and other varying but harmonious designs. Engraved with coat of arms of the Prince of Hesse-Cassel. In chest. (*O'Leary-Patino*)

Note: A superb dressing set of the transitional Louis XV-Louis XVI period, made for the reigning house of Hesse-Cassel, and similar to the garnitures which appear in paintings by Nattier, van Loo and others. We believe this to be the first extensive dressing set of the period to appear at public sale at these galleries.

From Jacques Helft & Co., New York

Exhibition, 'Three French Reigns', London, 1933

Exposition d'Orfèvrerie Civile, Musée des Arts Décoratifs, Paris, 1936, no. 384

[See illustration]



[NUMBER 38]



[NUMBER 39]

39. LOUIS XV FINELY WROUGHT SILVER CENTREPIECE: 'LE RENARD ET LE COQ'
Antoine Sebastian Durand, Paris, 1757
A dish cover with hollow valanced domical base wrought with panels of bowknotted floral baskets and garden trophies (one appliquéd missing) and catenate floral festoons, enclosing two royal arms of France supported by nude putti and dolphins; surmounted by a finely modeled figure of a fox springing upon a cock, the rustic groundwork strewn with feathers and scrolling vine leaves. Weight about 223 ounces. With case. (*O'Leary-Patino*)
Diameter 16½ inches

Collection of S.A.R. the Duc d'Orléans

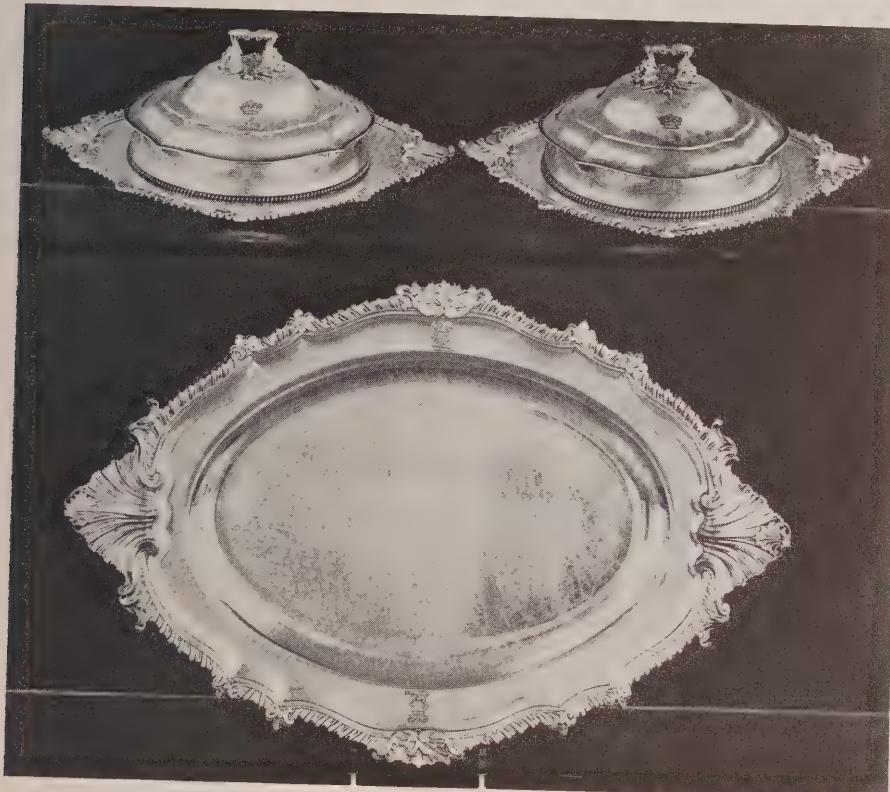
Collection of S.A.R. the Duchesse de Vendôme

From Jacques Helft & Co., New York

Exposition de Trésors de l'Art Francais, Paris, 1937

Loan Exhibition of French and English Art Treasures of the XVIII Century in Aid of the A.W.V.S., Parke-Bernet Galleries, Inc, New York, 1942

[See illustration]



[NUMBERS 40 AND (ABOVE) 43]

40. GEORGE IV WROUGHT SILVER OVAL PLATTER *Philip Rundell, London, 1821*
 Plain oval dish with valanced rim edged with gadrooning interrupted by fleur de lis and
 coquillage ornament, the latter motive developed in two strap-scrolled handles; engraved
 twice with a crest. Weight about 109 ounces. (*O'Leary-Patino*) *Length 23 3/4 inches*

[See illustration]

41. GEORGE IV WROUGHT SILVER OVAL PLATTER *Philip Rundell, London, 1821*
 Similar to the preceding. Weight about 109 ounces. (*O'Leary-Patino*)
Length 23 3/4 inches

42. PAIR GEORGE III WROUGHT SILVER COVERED VEGETABLE DISHES *London, 1767*
Matching the preceding; the cover with open stem handle having terminals in the form
of lion heads, on a quatrefoil with acanthus foliations; engraved with a coat of arms and
crests. Maker's mark I W unidentified. (*O'Leary-Patino*) Length 14 inches

ut

43. PAIR GEORGE IV WROUGHT SILVER COVERED VEGETABLE DISHES
John Bridge, London, 1825
Similar to the preceding; engraved with coat of arms and crests. (*O'Leary-Patino*)
Length 14 inches
ut
[See illustration on the preceding page]

44. CHASED SILVER TWO-HANDED PUNCH BOWL *London, 1900*
Double-ogee bowl with gadrooned rim interrupted by leaf scrolls centring female masks,
leafy fixed bail handles, and four acanthus-scrolled and voluted feet. Inscribed. Weight
about 70 ounces. (*L. I. Private Collector*) Diameter 13 inches

70

45. SILVER-PLATED TWO-HANDED COVERED TUREEN *Tiffany & Co., New York*
Quatrefoil oval tureen in the Georgian taste, with leaf- and shell-molded gadrooned rim,
pierced base, on leaved paw-foot supports; conforming cover with leaved handle. Fur-
nished with two liners. (*L. I. Private Collector*) Length 14½ inches

10

46. 14-KARAT GOLD MOUNTED DRESSING SET, IN BLACK MOROCCO FITTED
TRAVELING CASE *The Gorham Co., New York*
Hand mirror, hair brush, clothes brush; five assorted toilet jars and a toothbrush phial,
all with gold covers; gold-mounted comb, shoehorn, buttonhook, and three manicuring
implements. In fitted and piano-hinged black morocco case, forming the tray of a match-
ing twenty-four inch suitcase. With tan broadcloth slip cover. (*O'Leary-Patino*)

ut



[NUMBER 47]

out

47. GEORGIAN AND VICTORIAN SILVER SUPPER SERVICE, ON SHEFFIELD PLATE
OCTAGONAL REVOLVING STAND

Plain round tureen with gadrooned moldings, angular loop handles, and cover having coronet lock handle, by Robt. Garrard, London, 1803; four oblong covered vegetable dishes of matching design; pair of pear-shaped muffineers, by Wm. Cox (?), London, 1777; and a pair of bulbous tripod salts, London, 1878. On large Sheffield plate octagonal stand with gadrooned rim and fitted to receive the above articles, with hot-water vent, and four handles having ivory grips, revolving on a round spreading foot. Engraved with coats of arms. (*O'Leary-Patino*)

Diameter 32½ inches

[See illustration]

out

48. TWO STERLING SILVER PHOTOGRAPH FRAMES

Plain rectangular easel frames, one monogrammed, from Udall & Ballou; the other from Tiffany & Co. (*O'Leary-Patino*)

Heights 15 and 15¼ inches

PAINTINGS



BENJAMIN WEST, P.R.A.

AMERICAN: 1738-1820

49. *THE WIZARD HIDRAORT SENDS ARMIDA TO CAPTIVATE GODFREY (FROM TASSO, 'JERUSALEM DELIVERED')*. Depicting the wizard, in crimson cloak, at the side of Armida, who stands in a classic white gown with saffron mantle and mauve veil covering her head, leaning against the base of a sculptured urn at the right. She points towards Clorinda with Tancred of the Crusaders' forces mounted on a white charger. At the left is a kneeling figure in black, watching the passing of the Crusaders. (*Mitchell*)

32 x 22 inches

Painted about 1795

From the Renaissance Galleries, Philadelphia

Exhibited at the McClees Galleries, Philadelphia, 1936

Benjamin West Exhibition, Pennsylvania Museum of Art, Philadelphia, 1938, no. 44
(entitled *Allegorical Composition*)

175
SIR LAWRENCE ALMA-TADEMA, R.A.

BRITISH: 1836-1912

50. *THE ENGAGEMENT RING*. A fair-haired young girl, in classic mauve and blue costume, standing upon a terrace before a sculptured marble balustrade, looking at a gold ring on her finger. A youth in cream white toga is descending steps at the left, before a view of open sea. At the right, flowers appear above the wall; and, at centre, a high urn is silhouetted against the bright sky. Signed. (Mitchell)

20 x 11 inches

[See illustration]

275
ALONZO PEREZ

SPANISH: b. 1858

51. *THE CONCERT*. An open conservatory, with an audience of ladies and gentlemen in colorful Louis XV costumes, surrounding a young violinist with a pianist accompanying her. Signed. (Mitchell)

Cradled panel: 23 1/4 x 28 1/4 inches

From F. Schnittjer & Son, New York

C. RODETTI

ITALIAN: XIX CENTURY

52. *ROMAN RUINS AT SUNDOWN*. Groups of figures in a forum strolling amidst the ruins of Corinthian peristyles and Roman arches, and a view of the Colosseum in the distance. (*Mitchell*) Panel: 19 x 23½ inches

Panel: 19 x 23 1/2 inches

BRITISH SCHOOL

EARLY XIX CENTURY

53. *PORTRAIT OF A LADY*. At half length to half left, wearing a white gown with gold sash and a white veil draped over her head, with gold fringe framing her face. Within a gray oval. (*Mitchell*) Pastel: 14 $\frac{1}{2}$ x 11 $\frac{1}{2}$ inches

Pastel: 14 1/2 x 11 1/2 inches

PAUL SCHAAAN

RUSSIAN: FL, 1912

54. NAPOLEON IN HIS LIBRARY AT FONTAINEBLEAU. Napoleon, in blue, white, and scarlet uniform, standing beside an Empire table laden with various books and a map, holding an open volume. Signed, and dated 1912. (Mitchell)

Cradled panel: 14 x 10½ inches

Collection of William Randolph Hearst, New York

ARNOLDO FERRAGUTI

ITALIAN: B 1862

55. *TEASING CUPID*. A young woman in a scarlet tunic, holding a rose out of reach of a nude infant lying on a leopard skin. Signed. (*Mitchell*) 18 x 26 inches.

ELIJAH VEDDER N A

AMERICAN: 1836-1923

56. *THE FISHERMAN AND THE MERMAID*. The curving shore of a vivid blue sea, with low hills at the left; crossing the foreground is a fisherman carrying a nude mermaid caught in his net. Low ceiling of clouds reflecting the glow of a sunset. Signed and dated 1870. (*Mitchell*). 16 $\frac{1}{4}$ x 28 $\frac{1}{4}$ inches

Collection of Elihu Vedder, N. A., Parke-Bernet Galleries, Inc., 1928

PERCIVAL ROSSEAU

AMERICAN: 1850-1927

57. POINTERS: 'JIMMIE DE K' AND PETER'S 'RAP'. Two pointers standing in a field of tall brown grass, beneath a blue sky; in the distance, the outlines of low woods. Signed, and dated 1922. (L. I. Private Collector) 24 x 31½ inches
From the John Levy Galleries, New York

JAMES BAKER PYNE

BRITISH: 1800-1870

58. *SUNSET*. Classic buildings of a city on the shores of a cascading stream, with the high arches of an aqueduct spanning the water; in the foreground, two spectators on the steep bank before a tree. The orange light of a setting sun is reflected in the clouds. (*Mitchell*) 26 x 28 $\frac{1}{2}$ inches

Collection of William Randolph Hearst



850 -

[NUMBER 59]

PSEUDO-PIER FRANCESCO FIORENTINO FLORENTINE: XV CENTURY
59. *MADONNA AND CHILD WITH S. JOHN THE BAPTIST AND AN ANGEL*. The Virgin, in crimson robe and green mantle with white wimple, is kneeling in adoration before the Christ Child lying on a parapet in the foreground. The youthful S. John the Baptist in hair shirt, holding his reed cross, is kneeling at the left with hands folded. At the right is a child angel in crimson robe, holding a spray of madonna lilies. Landscape background of low hills, trees, and buildings, with a rider on a white horse seen at the left. (*L. I. Private Collector*)

Tondo, cradled panel: diameter, 30 3/4 inches

Note: Mr. Bernhard Berenson gives the tondo in the S. Martino sacristy at Sinalunga—which is very similar to the above except for the figure of the angel at the right, and the landscape background—to the artist known as Psuedo-Pier Francesco Fiorentino. Other similar examples of the composition exist, one in the National Gallery, London, another in the Galleria Palazzo Strozzi, Florence; a tondo with a hedge of roses and gold background was included in the collection of Mrs John N. Willys, sold last season at the Parke-Bernet Galleries, Inc.

[See illustration]

ANDREA DI BARTOLO

SIENESE: FL. 1389-1428

60. *ASSUMPTION OF THE VIRGIN*. The Virgin in gold-embroidered ivory robes is seated facing the observer, with hands folded in prayer. She is supported by a mandorla of seraph heads, surrounded by flying angels playing musical instruments. Below, S. Thomas in blue gown and rose-red mantle is standing behind the tomb receiving the girdle. Before the tomb are small kneeling figures of donors. Signed and inscribed below: *Andreas Bartoli de Magisri Fredi de Senis Pinxit. Hoc opus fecit fieri Dmia honesta uxor dam. Ser Palamides de Urbino pro Aiabus dicti viri sui p. Matthei filii eorum. (L. I. Private Collector)*. Cradled panel: 80 x 32 inches

Note: "A beautiful picture in which Bartolo di Fredi's influence is still very evident, is the Assumption which was once the property of Count Castraccane of Fano, but passed into the Yerkes collection of New York . . . The composition is very characteristic of the Sienese art of the 14th century; we find it twice amongst the works of Bartolo di Fredi, and in two other pictures, one of which is the Assumption at Bettona, by a pupil of Fei's" (Van Marle, *v.i.*)

Both Mr. Bernhard Berenson (*v.i.*) and Mr. G. de Nicola (*v.i.*) erroneously describe the above painting as being the property of the Metropolitan Museum of Art, New York, a confusion which took place at the time of the dispersal of the Yerkes collection. Mr. Berenson, in his article on the Yerkes collection (*v.i.*), reproduces the above and gives an interesting account of this rare painter, few of whose paintings are known. He states: (translation) "A most notable Italian work . . . is a tondo which reveals a new artistic personality. It represents the Assumption of the Virgin, executed with some sumptuousness and that elaborate and ornamental richness of which Sienese art has many examples . . . Fortunately the painting in New York is inscribed . . . This is that son of Bartolo whose existence is not recorded in *Documenti per la Storia dell' Arte di Siena*, but some fine works by him are known, one bearing his signature in the little church of SS. Peter and Paul at Buonconvento." Mr. Berenson states further that he considers the above to be one of the principal works of Sienese painting.

Collection of Count Castraccane, Fano

Collection of Charles T. Yerkes, New York, 1910 (as by *Taddeo Bartoli*)

Described and illustrated in Bernhard Berenson, *Le pitture italiane nella raccolta Yerkes*, Rassegna d'Arte, 1906, pp. 36-7, illustrated p. 35

Described by E. Förster, *Zahn's Jahrbuch für Kunstwissenschaft*, vol. VI, p. 138

Described in Thieme-Becker, *Allgemeines Lexikon Der Bildenden Künstler*, article by G. de Nicola, 1907, vol. I, pp. 449-450

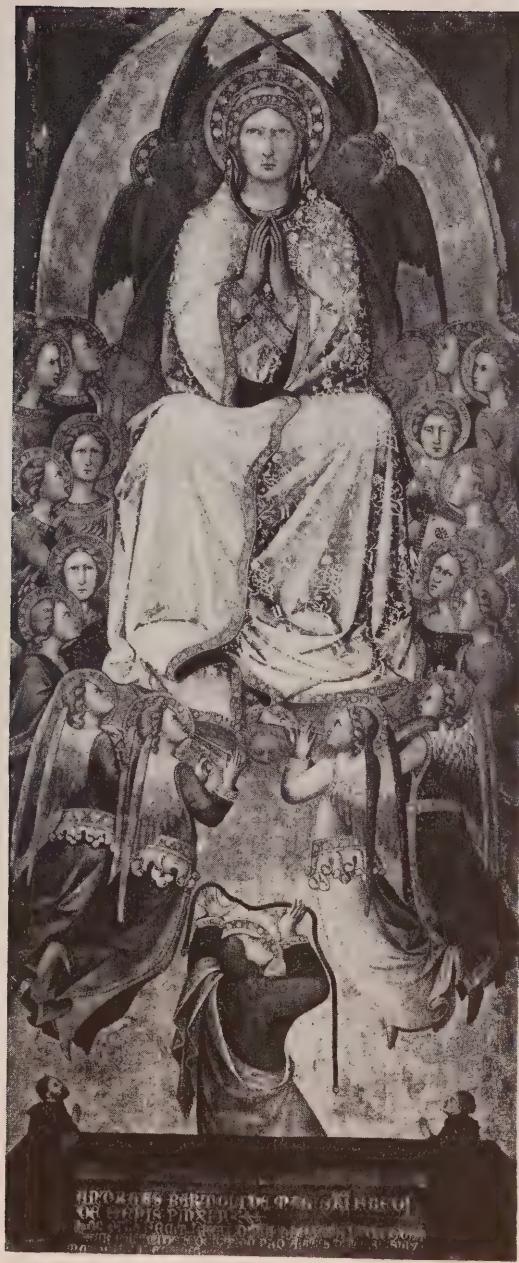
Described by F. Mason Perkins, *Dipinti Senesi sconosciuti o inediti*, Rassegna d'Arte, 1914, p. 100

Described in Raimond van Marle, *The Development of the Italian Schools of Painting*, 1924, vol. II, p. 574

Recorded in Bernhard Berenson, *Italian Pictures of the Renaissance*, 1932, p. 9 (entitled *Assumption with two Donors*)

Recorded in Bernhard Berenson, *Pitture Italiene del Rinascimento*, 1936, p. 8

[See illustration]



[NUMBER 60]



[NUMBER 61]

575-
SCIPIO PULZONE (called GAETANO)

ROMAN: 1550-1600

61. *PORTRAIT OF A NOBLEMAN IN ARMOR.* Three-quarter-length portrait of a young man in gold damascened laminated armor, with lace neck ruff, and gold and gray satin paned trunks. He stands beside a crimson-covered table, resting the right arm on his cabasset, holding a folded document in the right hand, and a scroll case with the left hand. Dark background with a fringed drapery on the right. Signed on document held in the left hand *Scipio Gaietono (sic) Faciebat*, and dated 1574. (*L. I. Private Collector*)

49 $\frac{3}{4}$ x 39 $\frac{3}{4}$ inches

From the Patrizi family, Italy

From Thomas Agnew & Sons, London

[See illustration]

FLEMISH SCHOOL

LATE XVII CENTURY

50 62. *PORTRAIT OF A LADY AND CHILD*. Full-length standing figure of a fair-haired young woman, wearing a gold-embroidered gown trimmed with a lace berthe and pearls; a child in cream white frock with lace cravat tied with a scarlet bow, standing at her side reaching for her skirt. Dark background with a crimson drapery at the right. (L. I. Private Collector) 78 x 51 inches

DIEGO RODRIQUEZ DE SILVA Y VELASQUEZ (SCHOOL OF)

SPANISH: CIRCA 1625

10 63. *THE INFANTA MARIA, QUEEN OF HUNGARY*. Full-length figure standing to half left, resting the right hand on the back of a crimson chair. Wearing a slashed brown and crimson gown, with gold embroidery, and holding a fan in her left hand. (L. I. Private Collector) 81 x 43 inches

Note: Very similar in type to the portrait of the Infanta Maria, Queen of Hungary by Velasquez in the Kaiser-Friedrich Museum, Berlin. See Juan Allende-Salazar, *Velasquez (Klassiker der Kunst)*, 1925, p. 171.

BAVARIAN SCHOOL

EARLY XVII CENTURY

50 63A. *FERDINAND, COUNT PALATINE OF THE RHINE, AGED FIVE*. Full-length portrait of a child, standing to half right on a flagged floor, with a dog at his side; wearing an amber brown gown with lace-trimmed ruff and cuffs, and holding a hat. Olive green drapery in the background. With biographical inscription at middle right, and dated 1623. (L. I. Private Collector) 53½ x 40¼ inches

AUGUSTIN TERWESTEN THE ELDER

DUTCH: 1649-1711

✓ 63B. *VENUS AND VULCAN BLESSED BY JUPITER: CEILING PAINTING*. Depicting Jupiter in a rose-red mantle, supported on clouds, his right hand resting on a golden urn; above him, his attribute an eagle with thunderbolts forged by Vulcan. Below him, the half-nude Venus in a blue drapery, with fair hair dressed with pearls, accompanied by Vulcan. Surrounding them is an assembly of gods and goddesses and singing angels. Signed and dated 1685. As exhibited. (L. I. Private Collector) Diameter: 135 inches

FRENCH FURNITURE AND OBJECTS OF ART

64. VIENNESE STERLING SILVER AND ENAMEL CIGARETTE CASE

Hinged case in black enamel, the cover chased in reserve with symmetrical rococo foliations and trellis cartouches; gilded interior. (N. Y. Private Collector)

Length 3⅛ inches

50 64A. GILDED STERLING SILVER AND BLUE ENAMEL SNUFF BOX

Panèled with engine-turned violet blue enamel, the hinged cover with a miniature painting after Boucher, depicting the nude Diana and a nymph upon royal blue draperies, trussed game birds beside them; indigo enamel rims enriched with strips of white enamel and chased gilded silver. (N. Y. Private Collector) Length 3¾ inches



AT TOP: NUMBER 69

CENTRE ROW: NUMBERS 68-65-67

BELOW: NUMBER 66

65. GOLD AND ENAMEL SNUFF BOX, SET WITH ROSE DIAMONDS *French, circa 1840*
Cartouche-shaped hinged box in gold, with delicately chased design of cusped leaf palmettes enhanced with garnet and turquoise enamel, the cover and bottom centred with engraved medallions of engine-turned garnet enamel, the top set with crowned monogram *MB*, in rose diamonds. (*N. Y. Private Collector*) Length 3½ inches

[See illustration]

66. LOUIS XV CHASED GOLD AND ENAMEL ETUI *French, XVIII Century*
Narrow cylindrical case in gold chased with varied rococo scroll ornament on a herringbone background, reserved with two pairs of scalloped enamel cartouches charmingly painted with urns overflowing with colorful blossoms, the top with a tiny floral medallion. (*N. Y. Private Collector*) Length 4¾ inches

[See illustration]

760
67. GOLD AND ENAMEL SNUFF BOX*Swiss, circa 1820*

Hinged gold box paneled in sky blue enamel with decorative white and dark blue borders, the cover with an oval medallion painted with a delightful scene of three little girls feeding a hen and chicks, and rimmed with an undulating garland. (N. Y. Private Collector)

Length 2 3/4 inches

[See illustration]

700
68. GOLD AND ENAMEL REPEATER WATCH, SET WITH HALF-PEARLS AND RUBIES*French, circa 1830*

Round watch with engine-turned royal blue enamel back, both back and front rimmed with a circle of half-pearls surrounding a ring of alternate rubies and smaller half-pearls.

Diameter 2 inches

[See illustration]

700
69. LOUIS XVI LADY'S GOLD AND ENAMEL WATCH, SET WITH ROSE DIAMONDS*Autran, Paris, circa 1790*

Small hinged round case in chased gold, the crystal rimmed with tiny rose diamonds (a few missing), the back with an engine-turned royal blue enamel medallion applied with a basket of flowers and with rim in rose diamonds; engraved backplate with delicate *ajouré* work. (N. Y. Private Collector)

Diameter 1 5/8 inches

[See illustration]

70
70. BRONZE STATUETTE OF A HORSE *Antoine Louis Barye, French: 1796-1875*

Terrified creature rearing slightly back, one foreleg lifted high; on oblong base, signed. Green patina. Posthumous cast, by F. Barbédienne. (O'Leary-Patino)

Height 7 1/2 inches

Collection of Grace Rainey Rogers, Parke-Bernet Galleries, Inc, 1943

71. CARVED IVORY STATUETTE

Mexican, XVIII Century

Standing ecclesiastic in flowing alb and lace-edged surplice, hands crossed upon the breast. (Mitchell)

Height 6 3/4 inches

72. FRENCH CARVED IVORY STATUETTE

Graceful standing figure of a semi-nude nymph securing a fold of drapery upon her breast; black Belgian marble case. (Mitchell)

*Height 7 3/4 inches*70
73. ENGRAVED BRASS WALL CLOCK*Japanese, XVIII Century*

Upright quadrangular case engraved with undulating foliage stems, and centring a reticulated revolving dial with Japanese numerals; weighted and striking movement. Mounted on teakwood wall bracket. (Mitchell)

Height 7 inches

Note: These interesting early clocks of European type were made in Japan from Dutch models from the seventeenth century until recent times. For a brief account of them see Britten, 6th ed., pp. 516-19.



[NUMBER 74]

74. LOUIS XV GOLD-MOUNTED CARVED ONYX AGATE UNGUENT EWER,
SET WITH ROSE DIAMONDS French, XVIII Century
Inverted pear-shaped ewer, with open scrolled handle having lower terminal in the form of a *pied de biche*, the upper terminal faced with cruciform bosses studded with diamonds; the face of the ewer carved in relief through the striated surface with a cherub mask, having the eyes inset with larger diamonds; the rim fitted with a chased gold collar pierced with pendent cartouches and ornamented with leaf scrolls and roundels containing diamond studs; the base encircled by a diamond fillet overlaying a chased gold collar. Height 4½ inches
(O'Leary-Patino)

Collection of Alfred de Rothschild, London

Collection of Almina, Countess of Carnarvon, London

[See illustration]

75. WHITE AND GOLD PORCELAIN STATUETTE OF MADAME RÉCAMIER

Capo di Monte Style

Graceful figure in white porcelain with flowing gilded robes, reclining on the *lit de repos*, designed by David; molded base, inscribed. (Mitchell) *Length 9 inches*

76. NAPOLEONIC PAINTING ON ROYAL BERLIN PORCELAIN

After Gosse

Depicting Napoleon I and Queen Louise of Prussia at Tilsit, 1807; standing before a flight of marble steps, and attended by Emperor Alexander I of Russia and Frederick William III, King of Prussia. In the background appears a military formation and the houses of Tilsit. Gilded frame. (Mitchell) *9½ x 7¼ inches*

77. SILVER-PLATED ANIMAL STATUETTE

Prancing figure of a horse. (O'Leary-Patino)

Length 8¾ inches

78. BRASS FUSÉE CLOCK

French, circa 1830

Squelette clock with open-case movement and scalloped silvered dial, supported upon bell-shaped piers; mounted on wood base. Has glass vitrine. (Mitchell)

Height 13¼ inches

Note. Similar examples of the French fusée clocks are illustrated in Nutting, *The Clock Book*, 1924, pl. 199, 200.

79. GEORGE III ARMORIAL PAINTING ON GLASS

English, circa 1800

Oval device centring a coroneted coat of arms supported by a pair of green dolphins, above a portrait medallion enclosed within a pair of *rinceaux*, the border painted with a series of iridescent scarlet and gold rosettes. Framed. (Mitchell) *Height 9¼ inches*

80. PAIR LOUIS XV SÈVRES DECORATED ROSE POMPADOUR PORCELAIN

SQUARE DISHES

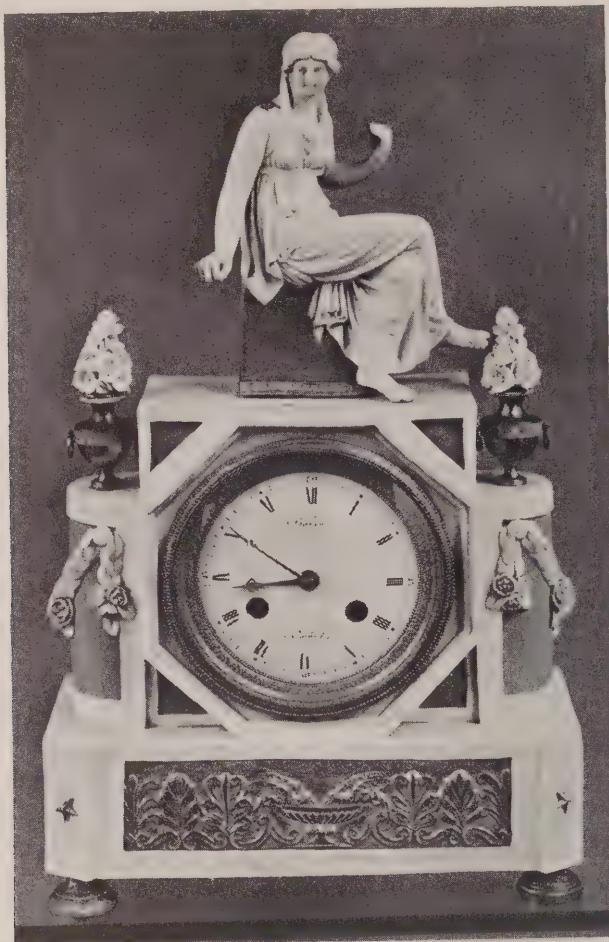
Dated 1770

Serpentine square dish with gilded borders, enclosing a rose pink rim reserved with gilded floral cartouches enameled with clustered blossoms, the cavetto with vignettes of exotic plumage birds amid shrubs and flowering plants. Date letter of 1770. (L. I. Private Collector) *Width 8½ inches*

81. SILVER-MOUNTED CARVED IVORY STATUETTE

Circa 1830

Standing figure of a nude Bacchic youth with grapevine loin cloth, holding clusters of grapes; oval columnar plinth mounted in gilded silver, chased with leaf ornament and applied floral festoons, and centring a carved ivory bas relief depicting putti at play. Small repairs. Viennese hall marks. (Mitchell) *Height 10½ inches*



[NUMBER 82]

82. LOUIS XVI BISQUE PORCELAIN MANTEL CLOCK, MOUNTED IN BRONZE DORÉ
Babin, Corbeil, circa 1780

Upright square case with outset rounded corner sections festooned with a garland of roses, and centring a circular enamel dial within an octagonal molded frame; resting upon an oblong plinth base and surmounted by the finial figure of a seated classic nymph. Mounted in *bronze doré* with two flower-filled urns, and a central bas relief plaque upon the base; on four bun feet. Minor repairs. Has oval mahogany stand and domed glass cloche. (Mitchell) Height 16½ inches

From M. Harris & Sons, London

[See illustration]

83. PAIR EMPIRE SCULPTURED ALABASTER CORNUCOPIA URNS

Italian, Early XIX Century

In the form of a cornucopia paneled with clustered reeding, with leaf-molded rim and frieze of classic figures, and with winged ram terminal; the base composed of cauliculi rising from an hexagonal plinth. Minor imperfections. (L. I. Private Collector)

*Height 13 inches*84. LOUIS XVI BRONZE DORÉ AND MARBLE MANTEL CLOCK *Tiffany & Co., Paris*

Quadrangular arched case with drum clock flanked upon the sides by pairs of round fluted columns with pineapple finials, and surmounted by a beribboned trophy cluster; demi-cartouche-shaped *vert antique* marble base, on vase feet. (Mitchell)

Height 13½ inches

85. PAIR EMPIRE BRONZE DORÉ GIRANDOLES

With vigorously modeled lion-mask wall mount, supporting a corona in the form of an entwined serpent with four imbricated lilyform candle sockets. (L. I. Private Collector)

Width 16 inches

86. MOUSTIERS POLYCHROMED FAÏENCE STATUETTE OF A JUDGE

Early XVIII Century

Standing figure in purplish brown robe, periwig, and ermine mantle; holding a tome in his left hand, his right hand extended. (Mitchell)

*Height 18¼ inches*87. LOUIS XVIII EBONIZED AND BRONZE DORÉ MANTEL CLOCK *French, circa 1820*

Drum clock suspended between four round swelling columns surmounted by an oblong pediment. Mounted in *bronze doré* with two frontal plaques of wreathed thyrsi entwined with scrolling foliage. (Mitchell)

Height 20 inches

88. PAIR GILDED BRASS AND CRYSTAL LUSTRE DOLPHIN CANDLESTICKS

French for the English Market, circa 1840

Foliated shaft resting upon a pair of entwined dolphins, and supporting a circular grease tray hung with prism lustres; white marble base. Fitted for electricity, with sham candles. (Mitchell)

*Height 16¼ inches*89. SILVER BALLOON CLOCK IN THE SHERATON TASTE *W. Comyns, London, 1903*

Plain quadrangular balloon case with bracket feet, the front ornamented with a faciate-reeded molding enclosing an enameled dial. Striking movement. (L. I. Private Collector)

Height 13½ inches

From Black, Starr and Frost, New York

90. DIRECTOIRE BRONZE, BRONZE DORÉ AND MARBLE MANTEL CLOCK

Ravenet, Paris

Drum clock enclosed by an oblong plinth with segmental ends, ornamented with cupid appliqués and festoons, over openwork panels of swans and female masks, and surmounted by a pair of bronze struggling cupids with bows and quivers of arrows at their feet; conforming *rouge antique* marble plinth applied with the legend *Ils Ont Raison*, on vase feet. (Conn. Private Collector) Height 16 inches

91. PAIR ROYAL BERLIN DECORATED PORCELAIN COVERED VASES

Ovoid melon-ribbed vase, encircled by bands of gilded guilloche, pearl and mock gadroon ornament, and painted with brightly colored floral clusters and detached buds, enclosing wreathed medallions painted with pastoral scenes; the conformingly decorated dome cover surmounted by a figure of an eagle, one wing repaired. (N. Y. Private Collector)

Height 14 inches

92. PAIR RÉGENCE FINELY WROUGHT BRONZE DORÉ CHENETS

French, XVIII Century

Finely chased with figures of Pluto and Proserpine seated upon rocaille scrollwork bases, molded with guilloche chain panels and ornamented with curling acanthus foliations and winged grotesque animal heads; original black japanned iron finialed log rests. Fine mercurial gilding. With *poinçon* crowned C. (O'Leary-Patino)

Heights 17½ inches and 19 inches

Collection of Rodolphe Kann, Paris

From Jacques Helft & Co., New York

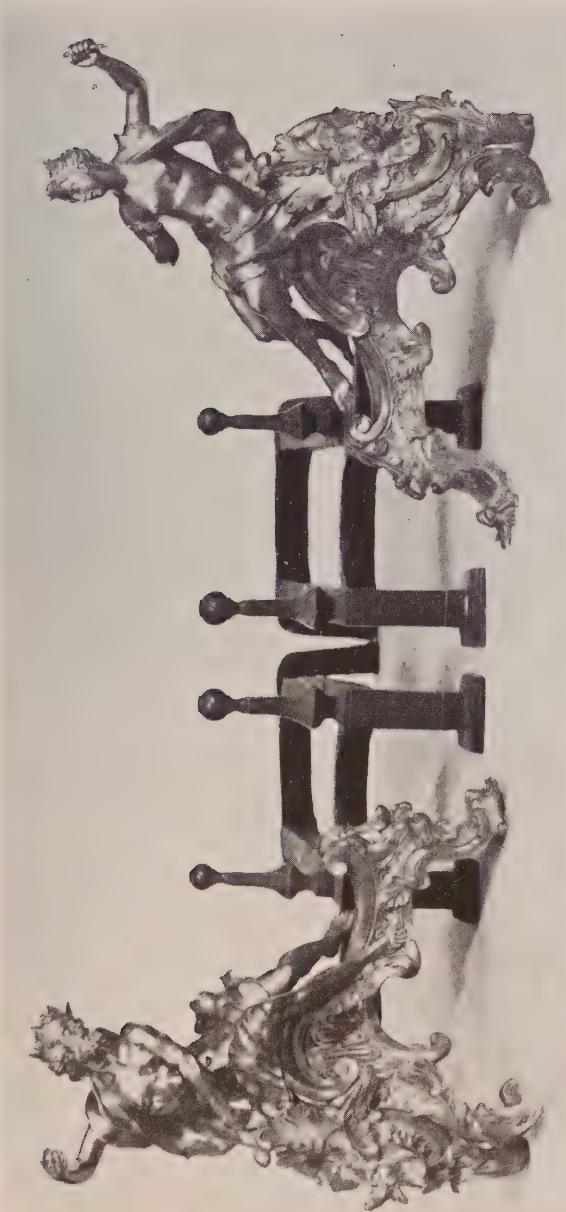
Illustrated in Emile Molinier, *Histoire Générale des Arts Appliqués à l'Industrie*, 1896-1911, vol. 3, p. 100

[See illustration]

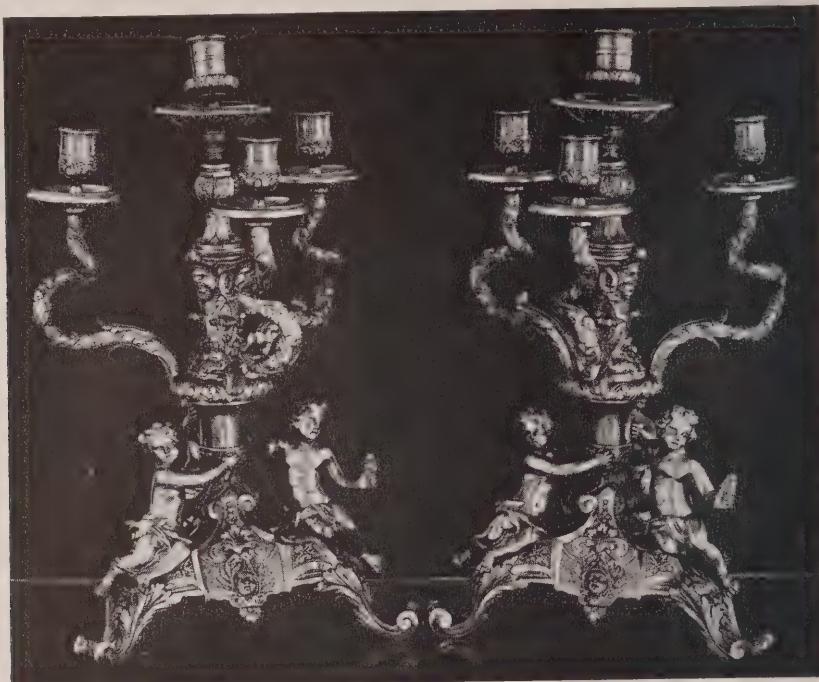
93. DIRECTOIRE BRONZE AND BRONZE DORÉ FIGURAL MANTEL CLOCK

French, circa 1800

Cartouche-shaped bronze case centring a white enamel dial, and resting upon a conforming *vert antique* marble base with vase feet; the whole elaborately mounted in bronze doré with leaf and floral festoons, and a finial group of Venus reclining upon a couch and playing with a winged amor. (Mitchell) Height 18¾ inches



[NUMBER 92]



[NUMBER 94]

94. PAIR RÉGENCE BRONZE DORÉ FIGURAL CANDELABRA

French, Early XVIII Century

With urn and baluster shaft ornamented with mascarons, strapwork and foliations, supporting a central and three branch-form scrolling candle arms; on scrolled and voluted trilateral base embellished with conforming ornament, and upholding figures of three scantily draped putti. (*O'Leary-Patino*)

Height 16 3/4 inches

Collection of the Marquis de Contades, Chateau Launay, near Doue (Maine et Loire)

From Jacques Helft & Co., New York

[See illustration]

95. EMPIRE BRONZE AND BRONZE DORÉ FIGURAL MANTEL CLOCK *French, circa 1810*
Oblong *bronze doré* stepped plinth surmounted by the figure of a winged nymph seated upon a bronze throne inset with a circular clock dial, at the left a small Roman lamp resting upon a columnar torchère. (*Mitchell*)

Height 16 inches

96. PAIR BRONZE DORÉ AND MARBLE CANDELABRA *Louis XVI Style*
 Quiver-form shaft supporting two curving leafy candle arms; square *vert antique* marble base with vase feet. (*Mitchell*) *Height 10 inches*

97. LOUIS XVI BRONZE DORÉ AND STAUARY MARBLE MANTEL CLOCK *Tiffany & Co., New York*
 Drum clock with enamel dial surrounded by a cupid finial, and having square columnar shaft paneled with an appliquéd of musical trophies and flanked by canephoroi with cornucopias and floral swags, and flaming urns in a ram's-head tripod; oblong plinth centring a chanticleer medallion, vase feet. Striking movement. (*L. I. Private Collector*) *Height 21½ inches*

40 98. GEORGE III MAHOGANY BRACKET CLOCK *T. Richards, London, circa 1810*
 Quadrangular round-arched case with ormolu finial handle and pierced lion-paw feet; the conforming door with ormolu fillet enclosing an enameled dial; the sides inset with trellised panels. Striking movement. (*L. I. Private Collector*) *Height 17½ inches*

5 99. REPOUSSÉ SILVER ARMORIAL WALL SCONCE *Carolean Style*
 Armorial shield bearing the Royal arms with crown, Garter and dragon supporters; fitted with two dolphin candle arms. (*Mitchell*) *Height 18¼ inches*
 Collection of William Randolph Hearst, New York

100. EMPIRE ORMOLU-MOUNTED FRUITWOOD AND ALABASTER MANTEL CLOCK *Viennese, circa 1810*
 Drum clock with white enamel dial centring the tiny ormolu figure of an amor at a forge, and supported upon a colonnade of four alabaster columns before a mirror back panel; demi-cartouche-shaped base mounted in ormolu. Minor imperfections. (*Mitchell*) *Height 17¾ inches*

101. PIGSKIN TRAVELING CASE WITH TORTOISE-SHELL AND FRENCH SILVER-MOUNTED FITTINGS *Tonnel, Paris*
 Brown pigskin case, with lining and compartments of green morocco; containing three silver-mounted etched glass perfume and powder bottles, five tortoise-shell boxes, two tortoise-shell trays in morocco case, two tortoise-shell combs in morocco case, five brushes with tortoise-shell handles and a mirror, and matching manicure and writing sets in morocco cases. Monogrammed. (*N. Y. Private Collector*)

102. LOUIS XIV BOULLE MARQUETRY MANTEL CLOCK, MOUNTED IN BRONZE DORÉ *French, circa 1675*
 Quadrangular arched ebonized case paneled with Boulle red tortoise-shell and brass marquetry; glazed side panels and door opening to a circular brass dial supported by the finely modeled figure of Time; plinth base. Mounted in *bronze doré*, including corner floral festoons, and finial figures of Christ, the Virgin and S. John. (*Mitchell*) *Height 24½ inches*
 Collection of William Randolph Hearst, New York



[NUMBER 103]

475

103. DRESDEN ENCRUSTED PORCELAIN TWO-HANDED KRATER URN, PAINTED WITH AMORISTIC SCENES

Encrusted in relief with naturalistic morning glory vines and foliage, reserved with molded rococo white and gold cartouches; two are painted with amorous scenes, two with figures of children at play and two with cupids. Small imperfections. (L. I. Private Collector)

Height 25½ inches

[See illustration]



[NUMBER 104]

out

104. RÉGENCE BRONZE DORÉ CARTEL

Inversely pyriform case with enameled dial, wrought with *rangs de piastres*, and with foliated corbels developing finely chased festooned female busts, flanking a plinth with classic urn finial embellished with varying leaf motives; the lower portion sheathed in curling acanthus stalks enclosing a panel of pierced *treillage*, and with fruit and leaf pendant. (O'Leary-Patino)

French, XVIII Century

Height 39 inches

Collection of Baron Gustave de Rothschild, Brussels

From Jacques Helft & Co., New York

[See illustration]

105. INLAID KINGWOOD AND SATINWOOD OCCASIONAL TABLE *Louis XV Style*
Cartouche-shaped crossbanded top above a valanced frieze painted with a spray of foliage,
on four slender chamfered cabriole legs with *bronze doré* knee mounts. (*Mitchell*)
Height 27 inches; width 24½ inches

106. PAIR SATINWOOD AND BRONZE DORÉ COLUMNAR PEDESTALS
Viennese (?), *circa 1840*

Square top of *fleur de pêche* marble, supported upon a round fluted and swelling column
resting upon a plinth base; mounted in *bronze doré* with borders of leaf ornament and
festooned husk pendants. (*Mitchell*) *Height 43½ inches; width 13½ inches*

107. MOLDED AND CUT GLASS CHANDELIER *Louis XV Style*
With baluster-form glass shaft and S-scrolled gilded bronze frames, supporting clusters
of pendeloque and urn-shaped lustres, and a circle of nine similarly hung candle arms.
(*L. I. Private Collector*) *Diameter 27 inches*

108. CUT AND MOLDED CLEAR AND GILDED GLASS CHANDELIER
With baluster-form shaft composed of vase members gilded in reverse and cut with leaf
and palmette motives, one cracked, alternating with globular members cut with facets
and thumb spots; a bowl at base with faceted globe pendant supporting six spiraled and
S-curved candle arms. (*L. I. Private Collector*) *Diameter 40 inches*

109. EMPIRE BRONZE AND BRONZE DORÉ FIGURAL MANTEL CLOCK
French, circa 1820

Elaborately draped standing figure of Minerva with *bronze doré* helmet-crest and spear,
holding across her breast a circular *bronze doré* shield which forms the clock dial. *Griotte*
marble base. (*Mitchell*) *Height 27¾ inches*

60
GASPAR MARSY
FRENCH: 1624-1681
(Bronze Group)

110. BOREE ENLEVANT ORYTHIE. Depicting the bearded and winged god
carrying off the nymph in his upraised arms, a figure representing a lesser wind appearing
on the ground beneath the couple. Brown patina, showing areas of gilding.
(*O'Leary-Patino*) *Height 40 inches*

Note: This group was executed in 1670, and is a study for the marble statue which is
still standing in the Tuileries Gardens in Paris; the companion group is in the Wallace
Collection.

Collection of Jacques Reubell, New York
From Jacques Helft & Co., New York

[See illustration]



[NUMBER 110]



[NUMBER III]

JEAN ANTOINE HOUDON

FRENCH: 1741-1828

(Plaster Bust)

III. *SABINE HOUDON*. A chubby-cheeked little girl with head half-turned to left, wearing a décolleté dress with flounced shoulders; on marbleized wood socle. With old seal of the *Académie Royale de Peinture et Sculpture*, Houdon Sc. (O'Leary-Patino)
Height 18 $\frac{1}{4}$ inches

Note: One of the charming busts *de petite proportion* of Houdon's eldest daughter Sabine, who was born on March 6, 1787, and who was one of the sculptor's favorite models. Houdon executed a number of busts of her, which are known in marble, bronze, terra cotta and plaster, the most famous of which was the Doucet-Gary example sold in New York in 1928. See Georges Giacometti, *La Vie et L'Oeuvre de Houdon*, 1928, vol. II, pp. 75-79.

[See illustration]



112. [NUMBER 112]

113. [NUMBER 113]

112. CARVED AND GILDED FAUTEUIL IN AUBUSSON SILK-WOVEN TAPESTRY

Louis XVI Style

Leaf-molded arched back, armpads and seat covered in silk-woven cream Aubusson tapestry patterned with floral festoons and leaf scrolls after Salembier; leaf-carved incurvate arm supports, continuing to the round fluted legs. (N. Y. Private Collector)

[See illustration]

113. TULIPWOOD MARQUETRY TABLE À ROGNON

Louis XV Style

Kidney-shaped top with *bronze doré* gallery, the conforming valanced body fitted with two small drawers; on slender angular cabriole legs joined by a conforming undershelf, and finishing in *sabots*. Inlaid à *quatre faces* with a marquetry landscape panel, urns and a basket of fruit and flowers, and leaf ornament. (N. Y. Private Collector)

Height 32½ inches; width 23 inches

[See illustration]



[NUMBER 114]

114. LOUIS XV KINGWOOD AND TULIPWOOD MARQUETRY BONHEUR DU JOUR, WITH FITTED TRAY TOP

Oblong serpentine top with *bronze doré* rim, the ends and a central panel hinged to raise over green leather-lined wells and as an easel rest, a leather-lined writing slide rising as a mirror, and a small drawer in front completing the fittings of the upper section, with short scrolled legs. The conforming table stand fitted with an end drawer; on angular cabriole legs with continuing *bronze doré* capitals, and *sabots*. Inlaid *à quatre faces* with crossbanded panels enclosing marquetry floral branches and foliations. (N. Y. Private Collector)

Height 31 $\frac{1}{4}$ inches; width 25 $\frac{1}{2}$ inches

[See illustration]

115. LOUIS XV TULIPWOOD MARQUETRY TABLE À OUVRAGE

Serpentine hinged top, opening to a mirror over a well drawer and a pullout work basket; on angular cabriole legs. The top, front and side panels inlaid with marquetry trelliswork enclosing bone and gesso rosettes, the legs with leaf scrolls. Small imperfections. (N. Y. Private Collector)

Height 26 $\frac{3}{4}$ inches; width 22 inches

116. LOUIS XIV BOULLE MARQUETRY BRACKET CLOCK, MOUNTED IN BRONZE DORÉ
Vergo, Paris, circa 1690

Tall quadrangular arched case profusely inlaid with foliated strapwork in brass, in a dark tortoise-shell ground; glazed side panels and door opening to a *bronze doré* dial richly chased with leaf and floral ornament and the emblem of the *Roi Soleil*. Elaborately mounted in *bronze doré* with borders of leaf and floral festoons upon the door, with the figures of a nymph and a crane, and the finial figure of a running angel. (Mitchell)

Height 40 inches

117. LOUIS XV ACAJOU MARQUETRY OCCASIONAL TABLE

Oblong top with serpentine front and three-quarter rim, inlaid with marquetry floral stems, the conforming front containing a leather-lined slide, a mock drawer and two small drawers; on angular cabriole legs, joined by an undershelf. A small drawer in one side. (N. Y. Private Collector)

Height 27 $\frac{3}{4}$ inches; width 17 inches

118. INLAID ACAJOU AND TULIPWOOD OCCASIONAL TABLE *Louis XV Style*

Square marble top with pierced *bronze doré* gallery, above a conforming body with three small drawers inlaid with tulipwood banding and trellis ornament, the chamfered styles mounted with *bronze doré* festoons and terminating in slender cabriole legs. (Mitchell)

Height 30 $\frac{3}{4}$ inches; width 10 inches

119. EMPIRE ACAJOU TABLE-GUERIDON, MOUNTED IN BRONZE DORÉ

With circular top and undershelf having pierced *bronze doré* galleries, the conforming frieze with single drawer, paneled with *rinceaux* appliqués; on round tapered legs. (L. I. Private Collector)

Height 31 inches; diameter 22 $\frac{1}{2}$ inches

120. RÉGENCE CARVED BEECHWOOD AND NEEDLEPOINT STATE CHAIR

French, Early XVIII Century

Seat and high slightly arched back covered in antique *tête de nègre* floral needlepoint, the back centring a medallion with *petit point* figures; open scrolled arms carved with strapwork and foliations, valanced rails ornamented with shells and scrolling leafage, on cabriole legs joined by a serpentine cross stretcher. Restorations to needlepoint and frame. (Conn. Private Collector)

Collection of Mrs H. M. Alexander, Parke-Bernet Galleries, Inc, 1946

121. LOUIS XVI ACAJOU OCCASIONAL TABLE, MOUNTED IN BRONZE DORÉ

With square top of cream brocade, worn, enclosed by a three-quarter gallery, over a frieze with single drawer, paneled *à quatre faces* with *bronze doré* guilloche ornament; on square tapered legs with leaf mounts and conforming undershelf. (L. I. Private Collector)

Height 30 $\frac{1}{2}$ inches; width 18 inches



[NUMBER 122]

122. LOUIS XV CARVED, LAQUÉ AND PARCEL-GILDED CHILD'S CARRIAGE WITH PAINTED PANELS

French, XVIII Century

Charming small harness carriage, lined with original ivory silk, worn, delicately embroidered with bouquets of flowers in pastel colors, the gondoled body bordered with carved and gilded rococo ornament with mask terminals, and painted with baskets and bowknotted festoons of flowers in an ivory ground. On four-wheeled sprung underframing for harness, finished celadon and gold. (*O'Leary-Patino*)

Length overall 57 inches

From French & Co., Inc., New York

Collection of Mr and Mrs Charles E. F. McCann, Parke-Bernet Galleries, Inc, 1942

[See illustration]



[NUMBER 123]

123. LOUIS XV CARVED AND LAQUÉ BERGÈRE IN GREEN SILK DAMASK

Jean Baptiste Gourdin (M.E. 1748); French, XVIII Century

Deep arched and canted back, closed slightly curved arms with armpads, cabriole legs, the frame molded and painted green; covered in antique green silk floral damask. Stamped under rear seat rail I. GOURDIN. (O'Leary-Patino)

Note: Jean-Baptiste Gourdin, son of the ébéniste Jean Gourdin, passed master in March, 1748, and worked in the rue de Cléry at the sign of the *Nom de Jésus*; he was employed by the Prince de Soubise and worked until after 1776. A suite of ten fauteuils signed by him is in the Royal Collection in Windsor Castle. See Salverte, ed. 1923, p. 137.

From French & Co., Inc., New York

Collection of Mrs S. Redding Baston, New York and Paris

Collection of Grace Rainey Rogers, Parke-Bernet Galleries, Inc, 1943

[See illustration]



[NUMBER 124]

124. LOUIS XV FINELY INLAID MARQUETRY PETITE COMMODE

French, XVIII Century

Oblong top with three-quarter bronze gallery pierced with wave scrolls, the front with three small drawers; on quadrangular cabriole legs with undershelf. Elaborately inlaid *à quatre faces*, the top and drawer fronts with landscape scenes showing ruins, peasants and cattle, the top also with an ornamental border enriched with roundels of mother-of-pearl; trophies of Music appear on the sides, urn and drapery festoons on the back; the undershelf displaying a group of books, pen and ink, fruit and other still life, in a panel of harewood. (O'Leary-Patino) Height 29½ inches; width 16 inches

Collection of Grace Rainey Rogers, Parke-Bernet Galleries, Inc, 1943

[See illustration]



[NUMBER 125]

125. LOUIS XV INLAID TULIPWOOD AND KINGWOOD WRITING DESK WITH
LANDSCAPE MARQUETRY

French, XVIII Century

Rectangular upper section with three-quarter brass gallery, and containing double doors quartered and beautifully paneled with oval medallions inlaid with marquetry views of a village before pale green-tinted skies; two small drawers below; on table stand with serpentine front, containing a long drawer, on quadrangular cabriole legs. The whole veneered with choice matched panels of tulipwood, banded with kingwood. (O'Leary-Patino)

Height 50 inches; width 29 inches

From French & Co., Inc., New York

Collection of Mr and Mrs Charles E. F. McCann, Parke-Bernet Galleries, Inc, 1942

[See illustration]

126. LOUIS XVI AMARANTH AND TULIPWOOD MARQUETRY PRIE-DIEU, DATED 1778

François Bayer (M.E. 1764); French, XVIII Century

Slant-front hinged desk above double cupboards, with a pullout compartment in the base, the whole surmounted by an arched concave screen or hood. The hood is elaborately inlaid on a harewood ground with a marquetry panel of the Crucifixion upon the hill of Calvary, with cherub heads and drapery festoons above, surrounded by a broad border of quartered tulipwood panels dotted with cherub heads and crowned by a medallion of the Holy Ghost. The desk and cupboards are inlaid with a parquetry design centring a medallion of a heart and wreath of thorns, and two square panels with half-length figures of SS. Joseph and Fr. Regis, skillfully executed in harewood grounds, with captions and dates 1778. The sliding base panel is veneered with quartered tulipwood, and centred with an oval medallion with coat of arms, coronet and supporters of *Laizer de Siougeat* of Auvergne, with bishop's mitre and crozier. Stamped several times on back F. BAYER. (*O'Leary-Patino*)

Height 5 feet; width 25½ inches

Note: This remarkable piece, executed to special order for a prelate of the de Siougeat family of Auvergne, members of which occupied prominent posts in the army and the Court prior to the Revolution, is believed to be the only one of its kind in existence. It was created by François Bayer, a distinguished cabinetmaker who executed work for the royal family, and passed master in 1764; an example of his *ébénisterie* is in the Jones bequest in the South Kensington Museum.

From French & Co., Inc., New York

Collection of Mr and Mrs Charles E. F. McCann, Parke-Bernet Galleries, Inc, 1942

[See illustration]

127. LOUIS XV INLAID MERISIER TRIC-TRAC TABLE

Serpentine oblong detachable top paneled with marquetry strap scrolls, the reverse inlaid with a checkerboard; over a well with inlaid backgammon board and end compartments; on square tapering legs. With ivory counters and leather dice cups. (*N. Y. Private Collector*)

Height 29 inches; length 39¼ inches

128. INLAID MAHOGANY KIDNEY-SHAPED 'CARLTON HOUSE' DESK *Georgian Style*

Reniform top inset with black leather, and with stepped and conformingly shaped three-quarter superstructure of small drawers and cupboards, the downcurved end sections pivoting out to disclose secret rear compartments and wells; the kneehole front fitted with five drawers, on square tapering legs with spade feet. Inlaid on all sides with multiple panel bandings; two upper compartments slotted for mail. Small imperfections. (*L. I. Private Collector*)

Height 42¼ inches; length 55 inches

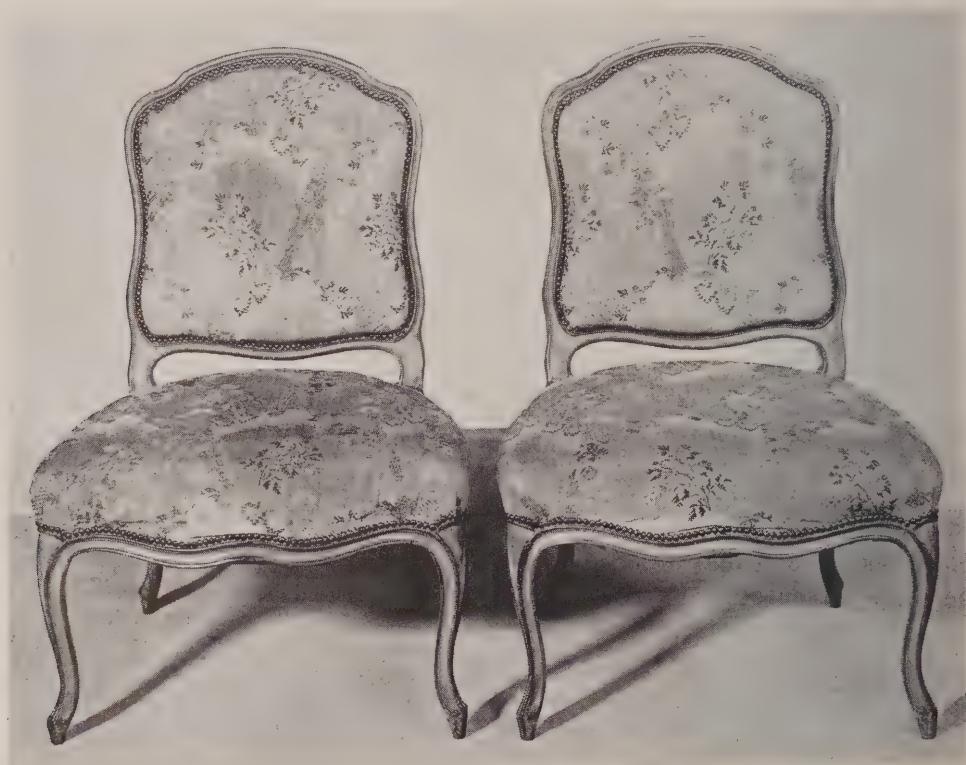
129. RESHT APPLIQUÉ EMBROIDERY FIVE-FOLD SCREEN *Turkish, XVIII Century*

Worked in applied colored flannels on a gray linen ground with scrolled prayer arches, each containing an urn of gaily colored flowers; with clusters of blossoms in the spandrels, and enclosed by borders of blue strap scrollings and floral clusters in colors. Shows wear. (*N. Y. Private Collector*)

Height 55½ inches; length 14 feet



[NUMBER 126]



[NUMBER 130]

130. FOUR LOUIS XV CARVED AND LAQUÉ SIDE CHAIRS IN SILK BROCADE
AND VELVET
Pierre Falconet (M.E. fl. 1740); French, XVIII Century
Cartouche-shaped molded back, serpentine molded underframing with cabriole legs;
finished light celadon and buff. The back and seat covered in beautiful old rose silk and
gold floral brocade of the period; one in modern amber velvet stamped under seat rail
with owner's mark: A.T. and another. Stamped under rear rail FALCONET M.E.
(O'Leary-Patino)

Note. Pierre Falconet (b. 1683) worked in the rue de Cléry at the sign of *La Fidélité*,
between 1738 and 1750. He was succeeded by his son and widow. See Salverte, ed. 1923,
pp. 110-11.

From French & Co., Inc., New York

Collection of Grace Rainey Rogers, Parke-Bernet Galleries, Inc., 1943

[See illustration of two]

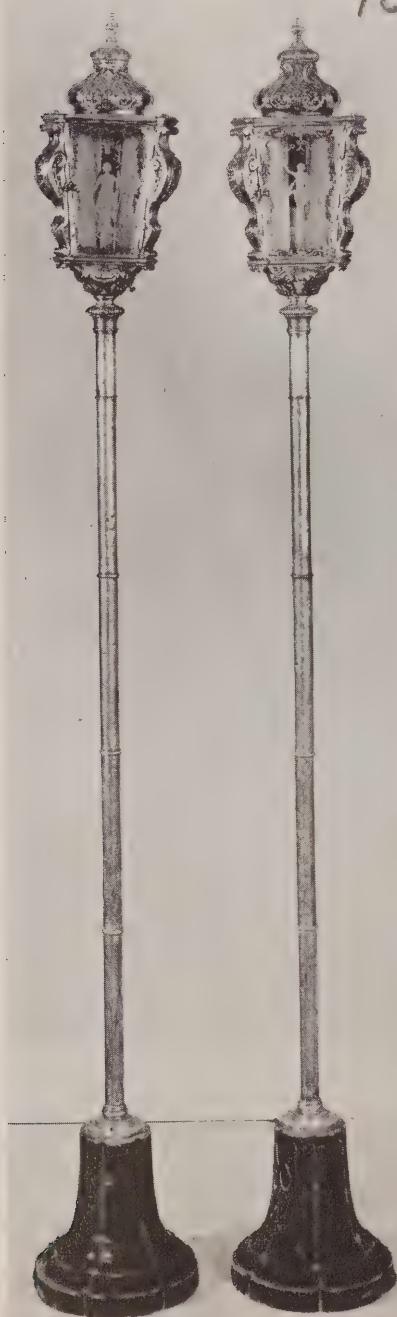


[NUMBER 131]

131. LOUIS XV ACAJOU PARQUETRY WRITING TABLE, MOUNTED IN BRONZE DORÉ
Serpentine oblong top rimmed in *bronze doré* and inset with a black leather panel, the
rear section supporting a galleried superstructure with open compartments and two
small drawers, one with fine *bronze doré* writing fittings; the conforming body inlaid
with parquetry panels on all sides, and ornamented with *bronze doré* Bacchic masks,
ram's-head knee mounts and foliated moldings; the kneehole front fitted with three
drawers; on angular cabriole legs with *sabots*. (N. Y. Private Collector)

Height 38 inches; length 43 inches

[See illustration]



132. SILVERED AND DECORATED
BOMBÉ COMMODE *Louis XV Style*
Serpentine commode with *bombé* front and sides, fitted with three long drawers; on angular splayed legs. Silvered, and ornamented with a single large floral panel in front, picked out with copper red, the top with a conforming chain border; the sides decorated with sky blue trellised panels. (N. Y. Private Collector)

Height 36½ inches; length 53 inches

400

133. PAIR SILVERED AND DECORATED
PETITES COMMODES *Louis XV Style*
En suite with the preceding. (N. Y. Private Collector)

Height 31 inches; width 16½ inches

out

134. PAIR CHASED SILVER POLE
LANTERNS

Venetian, Early XVIII Century
Trilateral lantern with corbeled corners and spired dome finial, elaborately ornamented with strapwork and foliations, and with pierced borders of leaf scrolls enclosing glass panels etched with classic female figures; on collared tubular standard engraved with ornament matching the chased work of the lantern, and with bell base covered in crimson velvet. (O'Leary-Patino) *Height 6 feet 9 inches*
From Jacques Helft & Co., New York

[NUMBER 134]

[See illustration]



[NUMBER 135]

625

135. ACAJOU AND KINGWOOD PARQUETRY WRITING TABLE WITH CLOCK,
MOUNTED IN BRONZE DORÉ*Louis XV Style*

Serpentine oblong top of crimson leather, with wide quadrantal *bronze doré* molding; a separate shaped and arched superstructure fitting onto the rear section containing two end drawers and a central open compartment surmounted by a clock, all enclosed by finely chased leaf moldings and inlaid with parquetry trelliswork panels; the incurvate kneehole front containing three conformingly paneled drawers, these also with fine leaf-molded fixed bail handles and matching appliqués; on angular cabriole legs sheathed in acanthus mounts which depend to the scrolled *sabots*. Parquetry panels also decorate all sides of the superstructure and the table. (Scott)

Height 44 3/4 inches; length 58 1/2 inches

[See illustration]



[NUMBER 136]

136. LOUIS XV INLAID TULIPWOOD AND KINGWOOD REGULATEUR, MOUNTED IN BRONZE DORÉ

Quadrangular case of serpentine contour, pan-eled in three sections with quartered veneers, and edged with finely chased *bronze doré* leaf moldings, the enameled dial surmounted by a finial figure of Time; valanced bracket base. Striking movement. (N. Y. Private Collector)

Height 8 feet 2 inches; width 24½ inches

[See illustration]

375

310

137. INLAID AMARANTH AND KINGWOOD CENTRE TABLE, MOUNTED IN BRONZE DORÉ

Louis XVI Style

Oblong top with inset rounded ends, inlaid with a parquetry panel and edged with *bronze doré* molding, over a crossbanded and paneled frieze with two end drawers, elaborately molded and mounted with *bronze doré* leaf ornament, the dies developing branching leaf scrolls with returns of blossoms and curling foliations; on round fluted and tapering legs with conforming mounts. (L. I. Private Collector) Height 30½ inches; length 59 inches

Puissé

138. CARVED AND GILDED CANAPÉ IN STRIPED SILK BROCADE *Louis XVI Style*
 Rectangular *canapé* with finely molded and carved frame; the back with a cresting of trophies, closed sides, seat and outside panels covered in cream striped floral silk brocade, small wears; on spirally fluted legs. (*L. I. Private Collector*) *Length 5 feet*

139. PAIR CARVED AND GILDED FAUTEUILS IN STRIPED SILK BROCADE

Louis XVI Style

En suite with the preceding; but varying slightly in design. Small imperfections. (*L. I. Private Collector*)

140. RÉGENCE CARVED AND GILDED WALL MIRROR

Upright molded and panel-bordered frame with arched cresting; the summit applied with a leaf-festooned cartouche, the corners with whorled leaf scrolls. Small imperfections. (*N. Y. Private Collector*) *Height 6 feet 5 inches; width 48 inches*

141. LOUIS XVI CARVED AND GILDED CANAPÉ IN EARLY EIGHTEENTH
CENTURY NEEDLEPOINT

Molded crescent-shaped arched back, armpads and seat covered in antique silk-woven floral needlepoint, worked with symmetrical leaf scrolls enclosing blue and russet urns, restored; rosette-carved dies, on round cable-fluted legs. (*L. I. Private Collector*)

*Length 6 feet 4 inches*142. LOUIS XVI CARVED, LAQUÉ AND PARCEL-GILDED CONSOLE TABLE WITH
MARBLE TOP *Italian, XVIII Century*

Oblong top of *bleu turquin* marble (repaired), above a conforming frieze ornamented with fluted panels, rosetted corner dies, and a central urn device, between borders of ribbon and leaf carving; on stop-fluted round tapering legs carved with collars of acanthus. *Laqué terra cotta with gilded ornament. (Mitchell)*

*Height 32 3/4 inches; length 42 1/2 inches*143. LOUIS XVI CARVED, LAQUÉ AND DECORATED CANAPÉ IN ROSE SILK TAFFETA
 Flat horseshoe-shaped and slightly arched back with incurvate arm supports, and seat covered in two-toned pink silk taffeta, worn, serpentine front seat rails with rosette-carved dies; on square tapered legs. The back and seat frame and the legs repainted cream, with turquoise green moldings, and decorated with trails of colored blossoms and foliage; legs repaired and two rear legs added for strength. (*L. I. Private Collector*)
Length 7 feet



[NUMBER 144]

400

144. LOUIS XVI INLAID TULIPWOOD BUREAU À CYLINDRE

Oblong top with three-quarter pierced gallery, the cylinder front ornamented with panel inlays and elaborate *bronze doré* figural mounts, enclosing a fitted interior and pullout shelf inset with brocade; three conformingly paneled frieze drawers below, on square tapered legs with *bronze doré* capitals and *sabots*. Contains old material. As exhibited. (N. Y. Private Collector)

Height 40 inches; width 39 inches

[See illustration]



[NUMBER 145]

640

145. SET OF EIGHT CARVED OAK UPHOLSTERED DINING CHAIRS IN CREAM
TEXTURED FABRIC

Régence Style

Two armchairs and six side chairs. Seat and rectangular canted back panel covered in cream fabric of zig-zag textural design; the valanced rails carved with foliations and strap moldings, scrolling into the conformingly carved cabriole legs, joined by a serpentine flower-carved cross stretcher, and terminating in hoof feet. Fine rich finish.
(N. Y. Private Collector)

[See illustration of two]

146. SET OF EIGHT CARVED OAK UPHOLSTERED DINING SIDE CHAIRS IN CREAM
TEXTURE FABRIC

Régence Style

Matching the preceding. (N. Y. Private Collector)

147. SET OF EIGHT CARVED OAK UPHOLSTERED DINING SIDE CHAIRS IN CREAM
TEXTURE FABRIC *Régence Style*
Similar to the preceding. (N. Y. *Private Collector*)

148. CARVED, GILDED AND DECORATED THREE-FOLD SCREEN IN CREAM
FLORAL BROCADE *Louis XVI Style*

With spirally twisted ribbon-molded frame, covered in cream floral brocade, four *panache* finials enclosing a central oval festooned cresting panel painted *en grisaille* with cupid figures amid clouds; on vase legs. (L. I. *Private Collector*)

Height 6 feet 3 inches; length 5 feet 8 inches

149. RÉGENCE CARVED AND GILDED WALL MIRROR

Upright mirror, with glass borders divided into irregular compartments by scrolling leaf ornament, and with grotesque bird figures heading the arched and flower-carved cresting centring a pierced rocaille ornament. Minor imperfections. (N. Y. *Private Collector*)

Height 6 feet 2 inches; width 43 inches

150. PAIR GLASS FLOOR LAMPS

With knopped and spirally ribbed glass standard, on round mirrored base; supporting a reflector lamp. Fitted for electricity, with cream silk shades. (N. Y. *Private Collector*)

Heights 57 $\frac{1}{4}$ and 58 $\frac{1}{2}$ inches

151. PAIR CARVED MAHOGANY AND TAUPE Utrecht VELVET ARMCHAIRS AND PAIR
SIDE CHAIRS *Chippendale Style*

Open back with pierced and leaf-carved uprights, and arched crest rail carved with *coquillage* ornament, enclosing a conformingly carved and pierced ribbon splat with returns tied to the outer balusters, seat covered in taupe Utrecht velvet; rococo-carved and valanced front rail, scrolling into broken cabriole legs, with leaf-carved whorled feet. (L. I. *Private Collector*)

152. SCULPTURED ROUGE ROYALE MARBLE PEDESTAL TABLE

Square top with rounded corners, supported upon a quadrangular tapering shaft with conforming square base; corner and base mounts of yellow Siena marble. (Mitchell)

Height 29 $\frac{1}{2}$ inches; width 18 $\frac{1}{2}$ inches

153. RÉGENCE BRONZE DORÉ MANTEL CLOCK

Thuret, Paris

Massive cartouche-shaped case centring a gilded bronze dial, and supported upon four boldly scrolling foliage volutes; the sides wrought with two lion masks, the top with seated finial figure of a winged amor holding aloft a torch; oblong base on four splayed supports, and chased with panels of floral trellis ornament centring two grotesque masks. (Mitchell)

Height 32 inches

Collection of Clarence H. Mackay, New York

154. TWO PAIRS BRONZE DORÉ WALL SCONCES

Having carved and gilded wood leaf bosses, fitted with two *bronze doré* endive leaf candle arms supporting conforming *bobèches*; fitted for electricity. (L. I. Private Collector)

Height 18 inches

155. LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE ANNULAR GLOBE CLOCK

In the form of three nude nymphs standing upon a wide statuary marble triangular plinth, and holding aloft a sphere with white enamel annular dial; mounted in *bronze doré* with festoons of roses, plaques of scrolling leaf ornament upon the base, and the finial figure of a seated putto holding aloft a torch. (Mitchell)

Height 30 inches

156. JAPANESE DECORATED NASHIJI LACQUER WRITER'S CABINET

Rectangular case with two cupboard doors enclosing small drawers, one fitted with writer's implements, and a lower long drawer; the exterior decorated with gilded vine trails bearing the Tokugawa *mon*, in a *nashiji* ground; the interior with cranes in flight and pine branches. (L. I. Private Collector)

Length 16 inches

157. SCULPTURED ALABASTER PEDESTAL CLOCK

Drum clock with gilded bronze dial and laurel leaf molding, enclosed in an neo-classic alabaster pedestal carved with architectural moldings and a frieze panel of garlanded cornucopias of fruit. Striking movement. Small imperfections. (L. I. Private Collector)

Height 22½ inches

158. TWO CARVED WALNUT ANIMAL STATUETTES
 Figures of a rearing stallion, and a bucking bronco ridden by a cowboy. (*O'Leary-Patino*) Heights 9 3/4 and 10 1/2 inches

159. BLEU DU ROI AND GOLD DECORATED PORCELAIN VASE GARNITURE Sèvres Style
 Oval footed compotier and pair of small ovoid covered vases, painted a rich royal blue reserved with pastoral landscape scenes with figures, enclosed within gilded leaf-ornament; *bronze doré* mounts. [Lot.] (*Mitchell*) Heights 9 3/4 and 11 1/4 inches

160. SILVER-PLATED ANIMAL STATUETTE
 Standing figure of a bridled horse, with English saddle; on metal base fitted with green glass ashtray. (*O'Leary-Patino*) Height 8 1/4 inches

161. TWO DECORATED PORCELAIN COMPOTIERS, MOUNTED IN BRONZE DORÉ Sèvres Style
 One royal blue, reserved with a white band painted with gaily colored floral festoons; the other powder blue and painted with floral reserves. [Lot.] (*Mitchell*) Diameters 7 1/2 and 6 inches

162. BLACK BASALT WARE TEA SERVICE
 Teapot, helmet-shaped creamer, covered urn sugar bowl, waste bowl and four cups and saucers. Decorated with varied geometrical designs. [Lot.] (*L. I. Private Collector*)

163. GLASS COCKTAIL SERVICE
 Six each of highballs, old fashioned, and whiskies, five cocktails; ice bowl and metal tongs; and a cocktail shaker with chromium top, lacking cap. [Lot.] (*O'Leary-Patino*)

164. WEDGWOOD CLARET AND WHITE JASPER WARE FLOWER VASE
 Cylindrical flaring jar molded in white relief with figures of classic nymphs in a garden and beside a sacrificial altar, between collars of floral and grapevine garlands. (*Mitchell*) Height 6 inches

TAPESTRIES

165. BRUSSELS VERDURE TAPESTRY Late XVII Century
 Depicting clumps of small trees pierced by the sunlight, upon a series of grassy hummocks around a pool; particolored brown and fawn floral border on three sides only. (*N. Y. Private Collector*) 9 feet 6 inches x 6 feet 9 inches

TAPESTRIES

165. BRUSSELS VERDURE TAPESTRY *Late XVII Century*
Depicting clumps of small trees pierced by the sunlight, upon a series of grassy hummocks around a pool; particolored brown and fawn floral border on three sides only.
(N. Y. Private Collector) *9 feet 6 inches x 6 feet 9 inches*



[NUMBER 166]

1400-

166. FLEMISH RENAISSANCE HUNTING TAPESTRY

XVI Century

Depicting a mounted huntsman with followers on horseback, beaters and other hunt servants closing in on two spotted deer in a glade surrounded by trees, with figures of lovers and cavaliers in the foreground; in the middle distance, fruiting and other trees and a glimpse of the houses of a village. Tan border divided by pergola columns enclosing grotesques, male and female figures with baskets of fruit etc., urns of flowers and oval vignettes of rustic character, hung with fruit swags; the whole executed in lively colors
(N. Y. Private Collector)

10 feet 2 inches x 10 feet 4 inches

[See illustration]



125
167. BRUSSELS SILK-WOVEN VERDURE TAPESTRY

Late XVII Century

Depicting a row of stout trees in full summer verdure on a grassy knoll overlooking a sunlit valley at the right, with peak-roofed houses buried amid trees on either side of the river. Sky blue border of naturalistic flowers, entwined with undulating leaf scrollings in old rose. The two halves of the tapestry have been rejoined at the centre. Woven in fine silks and wools. (N. Y. Private Collector)

9 feet 4 inches x 8 feet

[See illustration]



1400

168. LOUIS XVI BEAUVAINS SILK-WOVEN SALON TAPESTRY

Circa 1775

Depicting, in a rich palette of lively colors, three exotic plumage birds around a cluster of fruit and grapes, in a vignette with verdure background in bright sunshine under a light sky; the whole surrounded by an elaborate framework consisting of urns and vases amid clusters of wild roses, fruit and grapes at the two sides, supporting tall clusters of reeds, rising at each side to a draped canopy, elaborately enriched with floral festoons and a central pendant trophy of Horticulture, hung from a cluster of peacock feathers. The whole is surrounded by a beautiful light celadon ground. (N. Y. Private Collector)

10 feet 9 inches x 7 feet 10 inches

[See illustration]

An Important Series of Directoire Grotesquerie Tapestries

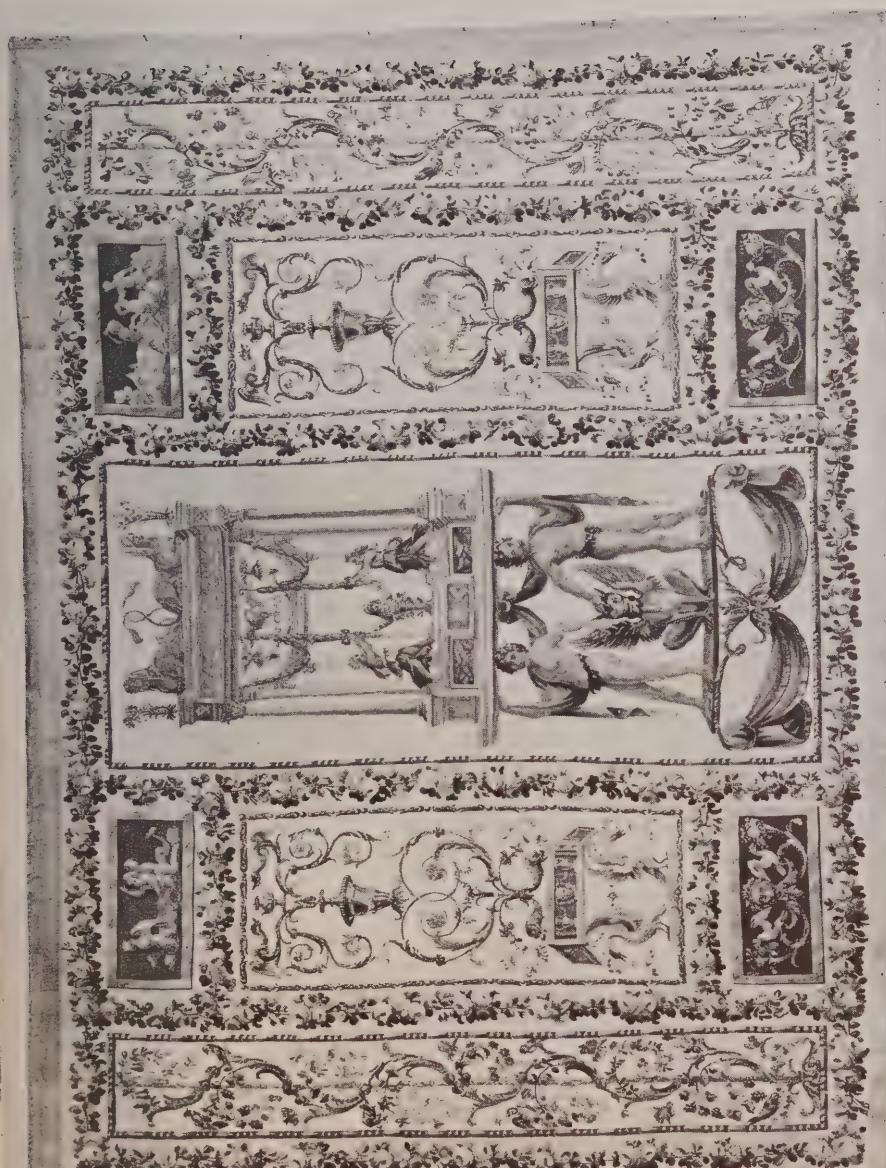
169. DIRECTOIRE BEAUV AIS (OR PARIS) SILK-WOVEN TAPESTRY *Circa 1790*
Ivory ground divided in five panels: the central one developing the figure of a winged animal grotesque upon a platform hung with green drapery and flanked by two superbly modeled figures of naked atlantes with blue draperies and vine leaves, supporting in their turn a portico enlivened with sphinxes and bird grotesques, in which are figures of two children in rose draperies, hanging swags of laurel above a golden term figure. The central panel is flanked by subsidiary panels filled with foliated *rinceaux*, grotesques and birds in soft colors, with two small grisaille frieze panels in the classic taste with blue ground, and two corresponding dado panels with neo-Renaissance devices on brilliant cerise ground; the whole surrounded and enclosed by beige borders with stiff trails of white roses and delicate green leafage. Woven in the finest wools, lavishly enriched with silk. *(Private Collector)*

8 feet 1 inch x 11 feet 7 inches

Note: This and the following two hangings (nos. 169-171) together with the *cantonnier* borders (no. 172) form a remarkable set of *grotesquerie* tapestries in the Pompeian taste, which was revived about 1770 in the work of Pergolesi, Zucchi and others, and achieved great popularity in England and Italy; in French decoration of the period it is less usual. The present tapestries have tentatively been attributed to the looms of Beauvais, but it seems likely that they may be the work of one of the small independent *ateliers* which flourished in Paris under the shadow of the Government tapestry manufactories. Tapestries of similar type have been found in the palaces of Lombardy and Piedmont. The draughtsmanship of the figures and grotesques is notable for its refinement.

[See illustration]

[NUMBER 169]



170. DIRECTOIRE BEAUV AIS (OR PARIS) SILK-WOVEN TAPESTRY *Circa 1790*
Divided into three panels, also with ivory ground, the central panel depicting an elaborate tiered arrangement of putti and grotesques, exhibiting, from top to bottom: two amors holding a lyre and wreath; a bird cartouche with lion-mask finial, flanked by putti with staves and a pair of winged sea horses; a grisaille medallion depicting the Three Graces, supported by two naked putti riding on griffins flanking an urn; and at the base, an oblong vignette of children galloping through a glade, in the manner of Casanova. This is flanked by minor erections of neo-Renaissance motives in the same taste, and is enclosed by two subsidiary panels and borders of white roses similar to those of the preceding tapestry.
(*L. I. Private Collector*) 8 feet 1 inch x 8 feet 11 inches

See note to the preceding.

[See illustration]

2000

171. DIRECTOIRE BEAUV AIS (OR PARIS) SILK-WOVEN TAPESTRY *Circa 1790*
Similar to the preceding tapestry which it closely resembles, but smaller, and without the subsidiary tiered erections flanking the main design, which embodies among other devices, a grisaille medallion depicting a nymph seated on a rock, with *adossés* green griffin supporters. Side panels and border similar to those of the preceding. (*L. I. Private Collector*) 8 feet 1 inch x 7 feet 5 inches

See note to no. 169.

1400

172. THREE DIRECTOIRE BEAUV AIS (OR PARIS) SILK-WOVEN
TAPESTRY CANTONNIÈRES

Circa 1790

En suite with the preceding tapestries, and woven with vases, grotesques, festooned medallions, etc. in stilted arrangements similar to those of the preceding; the upper border in each case with *adossés* griffins carrying swirls of vine branches in their mouths, and flanking bowknotted octagonal medallions of classical groups *en grisaille*. Trimmed with fringe and bordered with russet silk rep. (*L. I. Private Collector*)

External size 9 feet x 5 feet 8 inches

See note to no. 169.



[NUMBER 170]

173. BEAUV AIS CHINOISERIE TAPESTRY, AFTER BOUCHER AND DUMONT *Circa 1750*
CHINESE DANCING. At the right is seated a Chinese potentate in pale blue and yellow robes and rose cloak, enthroned on a draped plinth under a figured brown canopy joined by festoons of blue ribbons to a series of pillars. The prince is surrounded by musicians playing cymbals, a triangle, bells, a xylophone, a lute and drums, and a trumpet, with two attendant boys at the foot of the throne shaking bells and a triangle. At the left, four male dancers robed in blue, crimson and buff, with loosely flowing draperies, are performing a square dance, a guard in rose cloak and feathered cap standing behind them. In the background a high boundary wall with a pagoda tower flying a rose pennon, amid tall palms and other trees. Frame border of acanthus scrollings. Upper and lower borders re-stored. (*O'Leary-Patino*)

11 feet 11 inches x 16 feet 10 inches

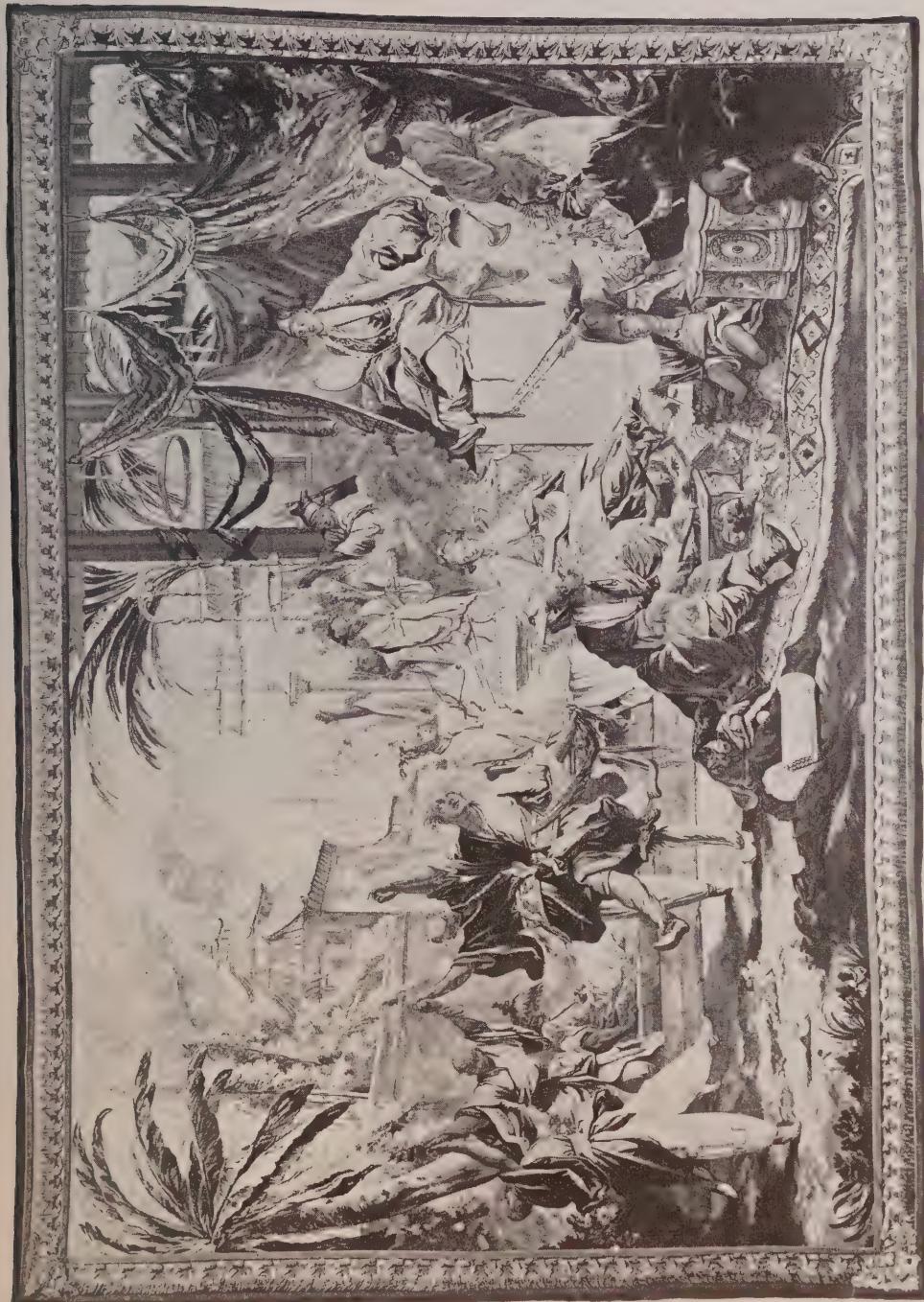
Note: This beautiful tapestry belongs to the second series of the *Tentures chinoises*, the sketches for which were made in 1743 by François Boucher and worked up into detailed paintings by Dumont; the series was executed at Beauvais in a limited number of repetitions under the direction of Nicholas Besnier and Jean-Baptiste Oudry (1734-53), one set of which was sent as a gift to the Emperor of China.

From Duveen Brothers, Inc., New York

Collection of Edward T. Stotesbury, Parke-Bernet Galleries, Inc, 1944

[See illustration]

[NUMBER 173]



174. GOBELINS SILK-WOVEN TAPESTRY, AFTER BERNARD VAN ORLEY *Circa 1720*
 THE HUNTS OF MAXIMILIAN (JANUARY). In the foreground, on foot, are a number of richly garbed noble huntsmen among whom, with back to the spectator, is a graceful tall figure presumably of the Emperor Maximilian (1459-1519), who, with upraised right hand, directs the progress of the numerous retainers and foresters in their labors; these last are busy plying hay and faggots about the suspended carcass of an enormous boar which is being roasted whole. The principal huntsmen are distinguished by the bejeweled and otherwise rich hunting weapons and other paraphernalia which adorns their persons, and among them are grouped hounds held on leashes. To the right and left of the composition are groups of trees with bare limbs, their trunks partly concealed by vines which grow almost to the full height of the tree; while in the middle distance may be seen a hamlet and a concourse of mounted and dismounted huntsmen and hounds. The composition is rich in the characteristic crimsons, blues, and yellows, seen in the costumes of the principal figures. Border of rich design, woven in the corners with swags of blossoms and leaves depending from cartouches which enclose paterae; the remainder of the border is woven in a fleurette diaper design. In the middle of the upper border is a flowered cartouche which encloses the fleurs de lis, while each of the side borders is centred with a trefoil enclosing a figure with a pitcher, emblematic of January. (*N. Y. Private Collector*)

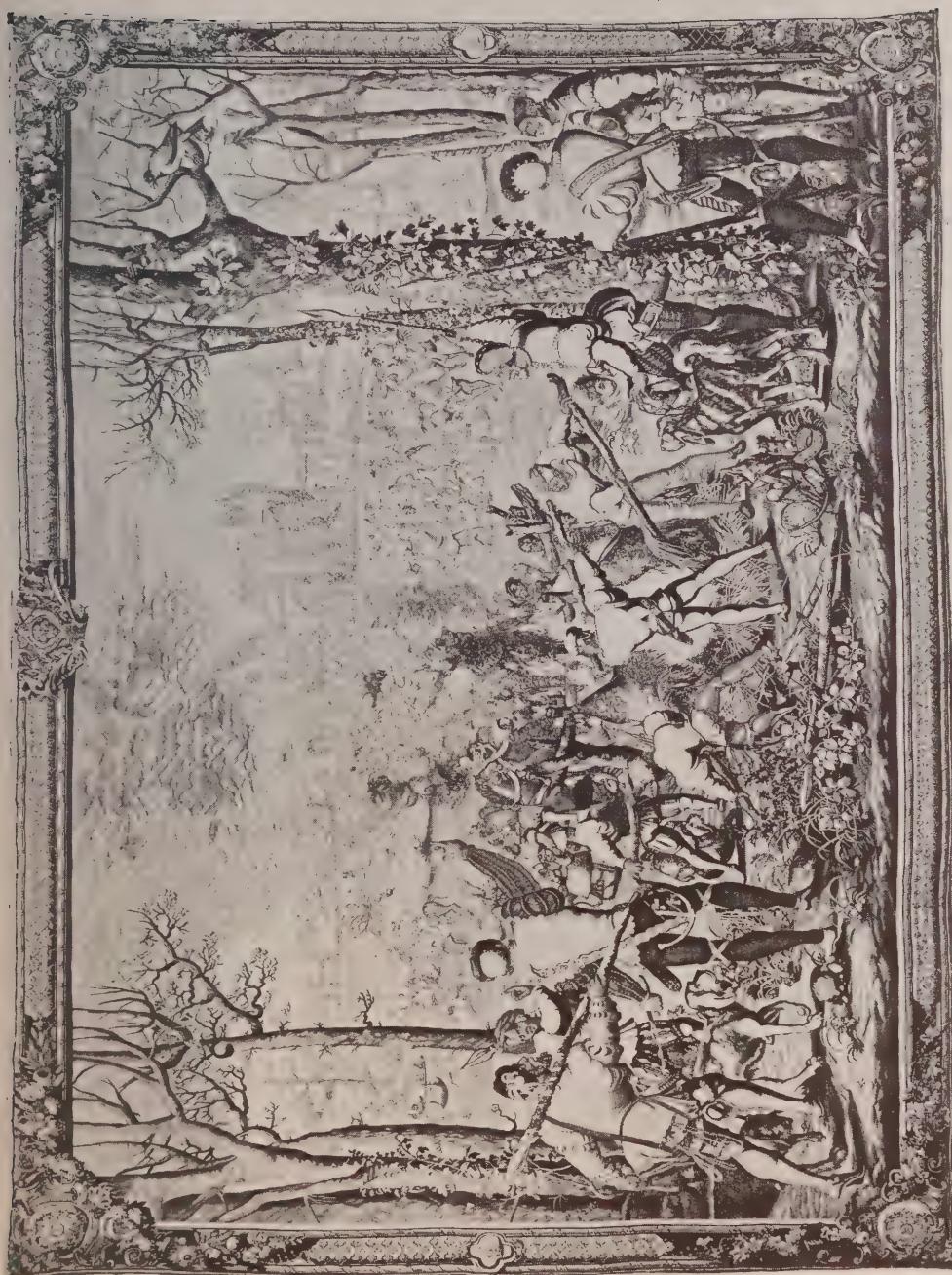
Height 14 feet; length 19 feet 6 inches

Note: The magnificent tapestries woven at the Gobelins and known as *Les Belles Chasses de Guise* (after the hangings formerly in the possession of the Guise family) derive from a series of twelve cartoons executed about 1525 by the famous tapestry designer Bernard van Orley, a pupil of Raphael, for the looms of Brussels (G. L. Hunter, *The Practical Book of Tapestries*, 1925, pl. viii, d.). The present tapestry is from a set of *The Hunts of Maximilian* woven at the Gobelins during the first quarter of the eighteenth century, and represents the month of January. A set of Maximilian Hunts tapestries with identical borders was woven at the Gobelins *circa 1720* for the Duc d'Antin (*vide* Maurice Fenaille, *Les Tapisseries des Gobelins* 1903, vol. II, pp. 292-322). The present tapestry is believed to belong to a series, one of which was offered for sale at the Galerie Georges Petit in Paris on June 15, 1920, and is known as *La Flambee du Sanglier*.

Collection of Elenore J. Mortimer, New York, 1937

[See illustration]

[NUMBER 174]



175. LOUIS XIV PARIS TAPESTRY

XVII Century

L'ENLEVEMENT DE CEPHALE. Vista of a sun-drenched landscape with a copse of trees at left massed with foliage, a hovering amor gathering flowers; at centre, the goddess Aurora, assisted by a companion and small amors, bears off the sleeping youth, Cephalus, over the flower-strewn ground toward her chariot, seen at right with attendant nymph and amors; the horses wait impatiently nearby. Some repairs. Woven in fine wools and silk and finished with a crimson and yellow selvage. (N. Y. Private Collector)

6 feet 7 inches x 12 feet 11 inches

From Chiérard Frères, Paris

[See illustration]



[NUMBER 175]

176. FLEMISH EARLY RENAISSANCE TAPESTRY

XVI Century

SPRING SENT BY ZEUS TO PERSEPHONE. An extensive panorama, portraying the travels of Spring, a nymph in rose-colored robes and carrying a golden urn, into the Underworld. At the left she approaches the shore of the river Acheron, meeting a peasant whose horse, laden with faggots, has fallen under the weight of his burden; next, she appears in a boat ferried across the river by Charon to the opposite shore; and finally, at the right, kneeling before Pluto and the captive Persephone, seated at the infernal banquet table guarded by the dog Cerberus, Persephone receiving the urn from the nymph. In the background are vistas of hilly landscape with trees and buildings. Tan border with a continuous mass of flowers, fruit and green foliage in subdued colors. (L. I. Private Collector)

6 feet 8 inches x 22 feet 1 inch

[See illustration]

177. BRUSSELS VERDURE TAPESTRY

Late XVII Century

Depicting a wooded landscape with two tall trees in the right foreground and a vista of a rolling valley in the sunshine; at the right is a single figure of a musketeer, carrying his weapon over his shoulder. Particolored brown and buff border, patterned with naturalistic blossoms and scrolling leafage. Reshaped into a cartouche, the extra tapestry turned under at the back. (N. Y. Private Collector)

8 feet 1 inch x 5 feet 1 inch

ORIENTAL AND AUBUSSON RUGS

178. TEKKE BOKHARA KOTCHLI RUG

Wine red field diapered with rows of tiny 'candelabra' motives overlaid by a *kotchli*, or cross, beneath a small prayer arch; the border with stiff stems of formalized serrated leafage. (N. Y. Private Collector)

5 feet 9 inches x 4 feet 2 inches

179. TEKKE BOKHARA KOTCHLI RUG

Type of the preceding, but smaller. (N. Y. Private Collector) 5 feet x 3 feet 7 inches

180. BESHIR BOKHARA KOTCHLI RUG

Type of the preceding, in Afghan or Beshir weave. (N. Y. Private Collector)

6 feet 5 inches x 4 feet 10 inches



[NUMBER 176]



[NUMBER 181]

150

181. NORTH PERSIAN PRAYER RUG OF GHIORDES DESIGN

Deep midnight blue mihrab with slender crimson colonnettes supporting a cusped arch, the spandrels filled with an infloriated 'seaweed' pattern; midnight blue border with a series of Ghiordes lotus and peony rosettes, enclosed by pairs of pincer-like leaves; five narrow floral guards. Some careful repairs. A rare rug, with jewel-like coloring. (N. Y. Private Collector)

XVIII Century

5 feet 4 inches x 3 feet 7 inches

[See illustration]

182. ANTIQUE CHINESE RUG

Sand yellow field, woven in shades of blue and fawn with five floral medallions with scattered sprigs; diapered fawn outer border, the mazarine inner border patterned with trailing vines. (N. Y. *Private Collector*)

6 feet 3 inches x 5 feet 1 inch

183. AFGHAN BOKHARA RUG

Brick red field, woven with three longitudinal chains of particolored elephant's-foot octagons, between strings of cruciform motives; bone white border with an angular latch-hooked brick red vine; striped end webs. (N. Y. *Private Collector*)

9 feet 5 inches x 5 feet 7 inches

184. BIJUR RUG

Woven with alternating rows of infloriated Kashmiri 'pear' motives, enclosed by rose pink floral spandrels; scarlet border of undulating jasmine vines with bone white floral guards. (N. Y. *Private Collector*)

15 feet 1 inch x 6 feet 2 inches

185. SHIRAZ CARPET

Blood red field, diapered allover with a small rosetted trellis pattern enclosing formalized 'pear' motives; deep greenish-blue border with an angular floral vine bearing serrated foliage, and enclosed by numerous guards. (N. Y. *Private Collector*)

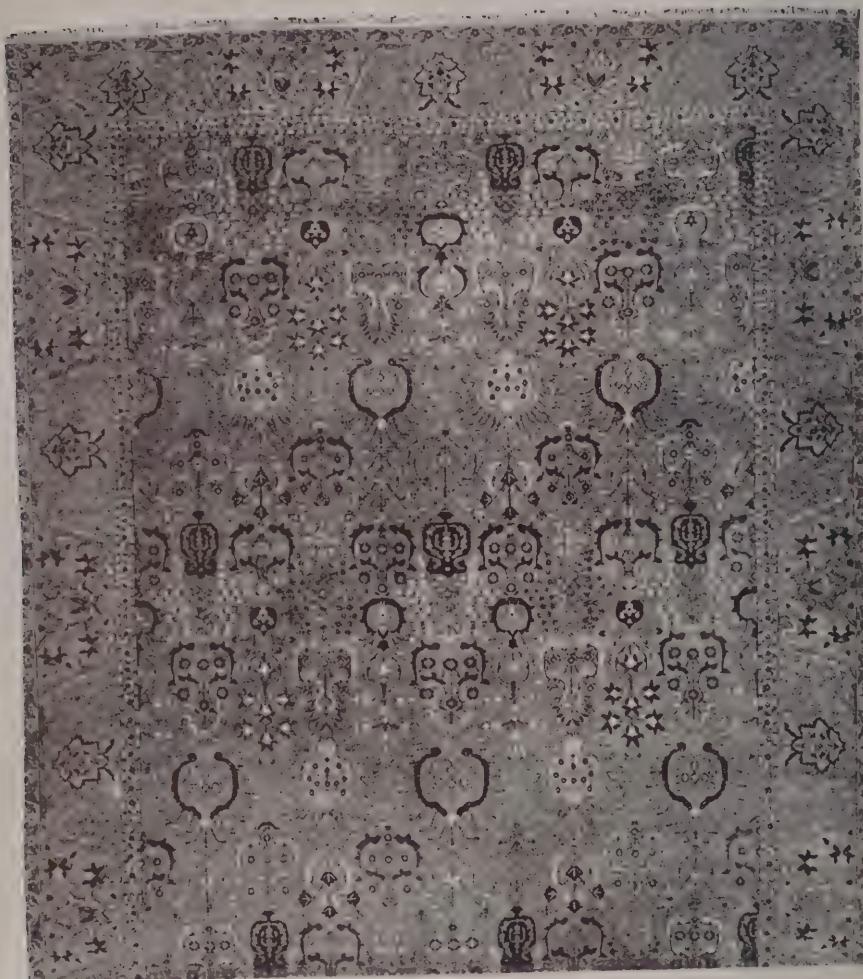
16 feet 7 inches x 7 feet 4 inches

186. AUBUSSON CARPET

Pale olive green field patterned with symmetrically arranged rose clusters, and strapwork arabesques, enclosing a central floral garland with pivotal bouquet of brightly colored blossoms. Minor repairs, as usual. (N. Y. *Private Collector*)

Circa 1850

17 feet x 13 feet 7 inches



[NUMBER 187, IN PART]

1200

187. PERSIAN VASE CARPET

An excellent reproduction of a classic seventeenth century carpet. Olive gray field, woven with rows of vase- and lyre-shaped palmettes, urns of flowers and floral cartouches garlanded with blossoms, all in lively colors; within an old gold border bearing broad undulating leafy vines hung with lotus plamettes, flanked by clusters of small henna flowers. (N. Y. Private Collector)

15 feet 6 inches x 11 feet 11 inches

[See illustration]



[NUMBER 188, IN PART]

1600

188. KASHAN ANIMAL AND FIGURAL CARPET

Tawny red field, woven with a close symmetrical allover design of floral vines bearing small lotus palmettes and a profusion of minor blossoms, amid which are pairs of serpents, birds and wild animals, all woven in shades of light and dark blue and rose; midnight blue border woven with a tangle of scrolling lotus vines, interspersed with seated figures of poets conversing, and pairs of plumage birds; powder blue and rose guards, patterned with palmettes, of which alternate ones bear masks. A carpet of fine quality. (N. Y. Private Collector)

18 feet 3 inches x 14 feet 1 inch

[See illustration]

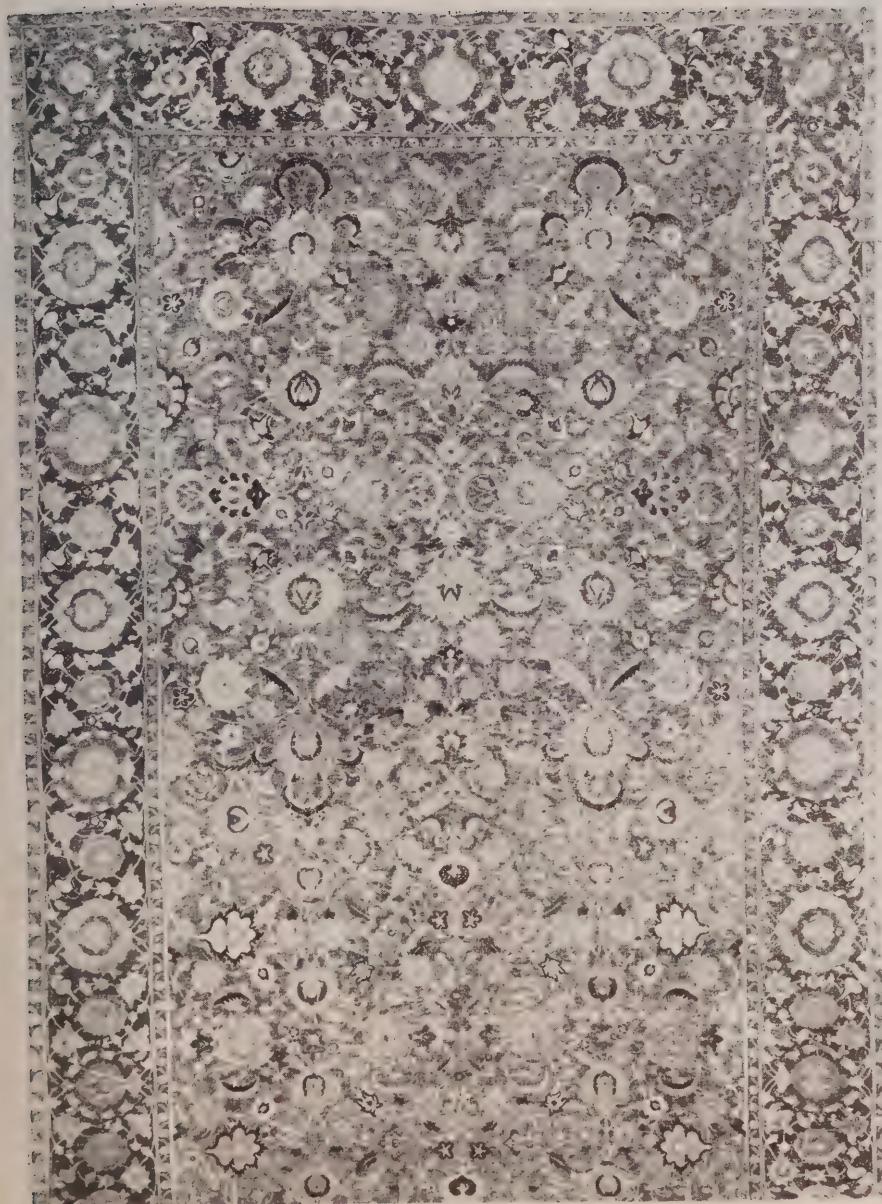
189. ISPAHAN CARPET

Eastern Persia, Late XVI Century

Rose-crimson field woven with a symmetrical allover design of lotus palmettes supported upon cloud-bands, and joined up by a complex of interlacing and scrolling creepers laden with smaller lotus blossoms and minor flowers, the whole woven in a rich palette of midnight and sky blue, leaf green, golden brown, rose, ivory and buff. Broad deep bluish-green border of large and small lotus palmettes in the rich colors of the field, joined by scrolling vines bearing corresponding blossoms, and enclosed by rose red and powder blue floral guards. Shows wear and some repairs as usual, but on the whole is well preserved.
(N. Y. Private Collector)

22 feet 8 inches x 9 feet 7 inches

[See illustration]



[NUMBER 189, IN PART]



[NUMBER 190]

190. ISPAHAN CARPET

Eastern Persia, XVI Century

Rose red field woven with a symmetrical allover design of pairs of large and small lotus palmettes linked up by scrolling creepers bearing smaller blossoms and interlaced with Mongolian cloud-bands; broad midnight blue border of alternately erect and inverted lotus palmettes, interlinked by scrolling vines bearing smaller lotus flowers and other blossoms, the ground tone fluctuating to a deep metallic green; the guards woven with cloud-bands and chains of husk motives, respectively. Shows much wear, at one end; some repairs, as usual. (*L. I. Private Collector*) 24 feet 10 inches x 10 feet 2 inches

[See illustration]



2200-

191. SOUTHERN FRENCH HAND-TUFTED CARPET

Circa 1830

Brilliant sky blue field, patterned with a large bowknotted ribbon trellis enclosing clusters of naturalistic roses, marguerites, narcissi and other flowers, and centring a huge rose red octafoil medallion patterned with floral festoons depending from a central rosette. Broad tobacco brown frame border of scrolling leafage and trailing blossoms, expanding into four large garlanded shell cartouches at the centres of the sides, and somewhat smaller corresponding cartouches at the corners. Some careful repairs. (*L. I. Private Collector*)

21 feet 1 inch x 19 feet 4 inches

[See illustration, in part]

192. BIJUR RUG

Plain cartouche-shaped midnight blue field, with a pendedent bone white medallion and old gold spandrels trellised with a floral design; fluctuating brick red border of inter-linked lotus palmettes, enclosed by sky blue and white floral guards. (N. Y. Private Collector) *10 feet 9 inches x 5 feet 7 inches*

RENAISSANCE FURNITURE AND OBJECTS OF ART

193. LIMOGES PAINTED ENAMEL PLAQUE

School of Nardon Penicaud, French: Early XVI Century

Depicting the entombment of Christ with figures of the Marys, Nicodemus and S. Joseph of Arimathea, the latter lowering the body of Christ upon a white shroud into the tomb, which is 'jeweled' with cabochons; background of landscape and dark blue sky. In arched *bronze doré* frame. (Mitchell) *Height 6½ inches*

Collection of C. & E. Canessa, New York, 1924

Collection of William Randolph Hearst, New York

194. MINIATURE SUIT OF ARMOR

Complete suit, with close helmet, two-handed sword and gilded shield; wood base ornamented with painted armorial devices. (Mitchell) *Height 15¾ inches*

195. INTARSIA EBONY JEWEL CABINET

Italian, XVII Century

Rectangular cabinet with three drawers paneled as four, the whole veneered in ebony inlaid with a mother-of-pearl mosaic of scrolling branches of flowers and fruit, the drawer fronts centred with octagonal plaquettes of red tortoise shell, within decorative bone-inlaid borders. Some imperfections. (N. Y. Private Collector) *Length 18 inches*

196. ENGRAVED AND CHASED COPPER STEEPLE CLOCK

Richd. Ledertz, Strasbourg, circa 1640

Quadrangular upright case with five dials showing phases of the moon and astrological diagram, surmounted by a gallery with steeple corner posts and central balustraded cupola with tiny figures of huntsmen and dogs revolving in carousel fashion upon the hour; molded square base chased with various grotesque and leaf ornaments, and supported upon four bun feet. One side panel missing. (Mitchell) *Height 15 inches*

[See illustration]

197. BRONZE DORÉ ANNULAR MADONNA CLOCK

Nuremberg, circa 1620

In the form of a robed and cloaked standing figure of the Virgin holding the Child upon her right arm, and wearing a crown which forms the annular dial. Cartouche-shaped ebony base containing the striking movement. (Mitchell) *Height 12¾ inches*

[See illustration]



[198]

[197]

[196]

198. ENGRAVED AND GILDED COPPER TABLE CLOCK

Nuremberg, circa 1600

Upright quadrangular case in the form of a temple with three dials enclosed within columnar pilasters; surmounted by a two-tiered circular dome with baluster spire, molded flaring base. The whole elaborately chased and engraved with scrolling strapwork enclosing floral festoons and leafy branches. (*Mitchell*)

Height 14 inches

[See illustration]

199. VIENNESE SILVER, LAPIS LAZULI AND ENAMEL BIRD FIGURE, SET WITH SEMI-PRECIOUS STONES

Standing figure of a crowned eagle on round hollow base, with ovoid body forming a jewel receptacle, the cover having a finial figure of a blackamoer; the whole *cloisonné* with lapis lazuli, the wings and head enameled in brilliant colors, the base strewn with blossoms and various reptiles set with mother-of-pearl plaques, the lower portion of the base with enamel ornament of leaf scrolls and cherub heads alternating with semi-precious stones. (*Mitchell*)

Height 17 inches

[See illustration on the following page]



[201]

[200]

[199]

200. VIENNESE SILVER AND ENAMEL TABLE CLOCK

Renaissance Style

Quadrangular upright case in the form of a temple, the panels painted with various mythological subjects, and centring a small watch dial enclosed between pairs of round columns before which appear four figures of comedians; the domed top painted with classic landscape scenes with figures, flanked by four tiny figures of putti astride swans, and surmounted by the finial figure of an eagle. The silver base elaborately ornamented in colored enamels with grotesque masks, winged cherub heads and female busts enclosed within scrolling foliations set with tiny turquoises. (*Mitchell*) Height 11½ inches

576
[See illustration]

201. CARVED ROCK CRYSTAL, ENAMEL AND GILDED SILVER CORNUCOPIA, SET WITH
PRECIOUS STONES

Italian Renaissance

410
Formed as a cornucopia of rock crystal finely carved with leaf arabesques, and supported upon the head of a kneeling triton in enamel, upon an oval rock crystal base with silver mount modeled in relief with tiny female and grotesque masks in brilliant enamels; the domed cover surmounted by finial group of S. George killing the dragon. The gilded silver and enamel mounts set with tiny precious stones, including star rubies, emeralds and pearls. In part of the period, supplemented by later Viennese work. (*Mitchell*) Height 15½ inches

[See illustration]

202. BLACK-FIGURED TERRA COTTA AMPHORA

Ovoid footed jar with two ribbed strap handles and cylindrical neck with echinus-molded lip; painted in black with two figural scenes, one depicting Briseis standing between two warriors, the other a group of four classic figures including Dionysus holding a horn-shaped cup; on a light red ground between collars of palmettes and geometric ornament. Some restorations, as usual. (Mitchell)

Athenian, VI Century B. C.

Height 17 inches

From the Brummer Gallery, Inc., New York

Collection of William Randolph Hearst, New York

Described and illustrated in Warren E. Cox, *The Book of Pottery and Porcelain*. 1944, vol. I, p. 53, pl. 12

203. INTARSIA EBONY MANTEL CLOCK

Italian Baroque

Quadrangular case with domed top having eight flaming urn finials, the architectural hinged front, sides and top inlaid with ivory plaquettes inclosing ebony intarsia scroll-work and foliations; the brass dial surmounting a gilded bronze appliqué depicting Phebus Apollo in his chariot drawn by four horses. (N. Y. Private Collector)

Height 21 inches

204. MAIN-GAUCHE

Italian, XVI Century

Notched blade of Spanish type very broad at the ricasso, rounded shell guard centring a circular medallion depicting two mounted knights engaged in combat, within an *ajouré* floral wreath; straight quillons, wire-wrapped hilt with knob pommel. (Mitchell)

Length 20 inches

From Arnold Seligmann, Rey & Co., New York

Collection of William Randolph Hearst, New York

205. ROUND SHIELD (RONDACHE)

North Italian, XVI Century

Patterned with radial segments finely engraved and chased with Renaissance leaf ornament and roundels depicting mounted knights, within a border of armor trophies interspersed with portrait medallions; edge *en torsade*, and centre forming a pointed boss. (Mitchell)

Diameter 23 3/4 inches

Collection of William Randolph Hearst, New York

206. PLASTER BUST

Florentine Renaissance

Bust portrait of a monk wearing a cowl; minor imperfections. With gilded and polychrome wood plinth. (L. I. Private Collector)

Height 15 inches

207. AJOURÉ GILDED COPPER TABERNACLE CLOCK

Nuremberg, Early XVII Century

In the form of a temple elaborately *ajouré* with grotesque masks, putti, gargoyles and Renaissance leaf ornament enclosing an hour ring; upon the top appears a balustraded gallery with urn finials, surrounding a domed pediment with finial figure of Time holding his scythe. Belgian figured black marble base. (Mitchell)

Height 38 inches

Collection of C. & E. Canessa, New York, 1924

Collection of William Randolph Hearst, New York



[NUMBER 208]

325
208. DINANDERIE AND ROCK CRYSTAL CHANDELIER

Flemish Gothic

Baluster shaft ornamented with a mortise-like corona, and a rock crystal triple knop cut with facets, and surmounted by a sejant lion figure; supporting six scrolled and pierced candle arms with serrated foliations, and hung with rock crystal drop lustres; the shaft terminating below with a gargoyle mask. (*N. Y. Private Collector*)

Diameter 15 $\frac{3}{4}$ inches

[See illustration]

110
209. EBONY JEWEL CABINET, INLAID WITH IVORY PLAQUETTES

Italian Baroque

Rectangular case with front panel enclosing nine small drawers; inlaid on all sides with ivory panels, and with plaquettes and medallions etched with hunting scenes, mythological legends, bust portraits, and a festooned escutcheon; on bronze triangulate supports in the form of sejant lion figures. (*N. Y. Private Collector*)

Length 17 $\frac{1}{2}$ inches



[NUMBER 210]

GIOVANNI DA BOLOGNA

FLORENTINE: 1524-1608

(Bronze Group)

210. *HERCULES SLAYING THE CENTAUR NESSUS*. The nude bearded figure of the hero, wielding a club in his right hand, is astride the twisted body of Nessus, whose head he has forced back as he prepares for the kill, the animal body crushed downwards under the strain. Rich dark patina. Has plinth covered in Genoese ruby velvet. (*O'Leary-Patino*)

Height 25½ inches

Collection of Baron Arthur de Schickler, Martinvast, Normandy

From Duveen Brothers, Inc., New York

Collection of Stanley Mortimer, Parke-Bernet Galleries, Inc, 1944

[See illustration]

GIOVANNI DA BOLOGNA

FLORENTINE: 1524-1608

(Bronze Group)

211. *RAPE OF THE SABINES*. A fine cast of the famous group, which depicts a nude nymph struggling in the arms of a Roman, while a second warrior crouches beaten to his knees between the legs of the first. Chamfered quadrangular rocky base strewn with a helmet, breastplate and sheathed sword, and inscribed *Gio. Bologna, Sc.* Rich brown patina. (*O'Leary-Patino*)

Height 34½ inches

Note: The celebrated group of the *Rape of the Sabines* was executed in marble for Francesco de' Medici and placed in the Loggia dei Lanzi in Florence, whence it still stands; it is probably the most famous of all the works of the Fleming who became court sculptor of Florence, and a number of replicas in bronze are known, for there was apparently a considerable contemporary demand for small versions of a work which was considered an extraordinary solution of the problem of circumscriptive observation.

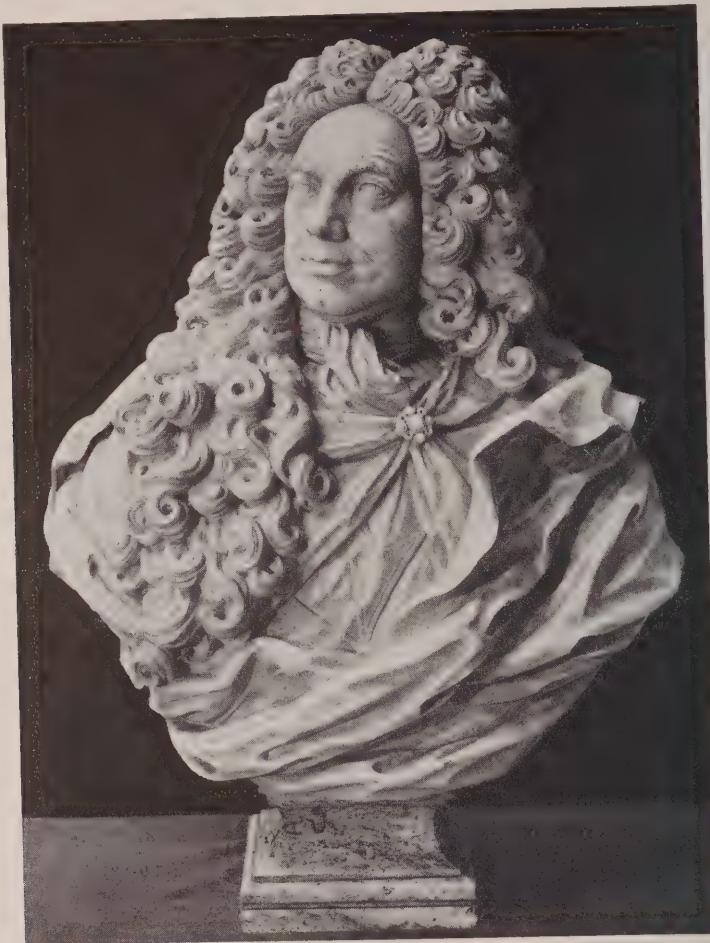
From French & Co., Inc., New York

Collection of Mr and Mrs Charles E. F. McCann, Parke-Bernet Galleries, Inc. 1942

[See illustration]



[NUMBER 211]



out
GIOVANNI LORENZO BERNINI (School of)

ITALIAN: EARLY XVII CENTURY

(Sculptured Marble Bust, with Régence Carved and Gilded Pedestal)

212. *MARQUIS DE VILHENA, GRAND MASTER OF THE ORDER OF MALTA.* Bust portrait wearing a full-bottomed wig, with ringlets falling over his flowing robes; on quadrangular marble socle. The richly carved quadrangular pedestal ornamented with floral festoons and shell motives, projecting strap scrolls forming a shoulder member with grotesque mask, and the serpentine front base headed by a conforming mask. (O'Leary-Patino) Height of statue 34½ inches; of pedestal 53 inches

From Jacques Helft & Co., New York



345

213. GOTHIC CARVED WALNUT DRESSOIR

French, Late XV Century

Oblong molded top, the tiered back with six panels carved with Gothic tracery and divided by plain stiles, three of which terminate in Gothic pinnacles; the body forms a double-door cupboard paneled with Gothic tracery and enhanced with *ajouré* wrought iron hasps and locks; supported upon square chamfered legs, enclosing an undershelf. Some restorations, as usual. (Mitchell) Height 7 feet 4 inches; width 5 feet 3 inches

Collection of Raoul Tolentino, New York

From the Brummer Gallery, Inc., New York

Collection of William Randolph Hearst, New York

214. SCULPTURED WALNUT CABINET À DEUX CORPS *Westphalian, XVI Century*

Upper section with oblong top and molded cornice, above a frieze carved with lion masks and bowknotted festoons of fruit and blossoms; below, a recessed cupboard with three paneled doors carved in haut relief with the figures of S. Mark, S. Luke, and the Virgin and Child, and flanked by sheathed caryatids; the central door opening to a nest of small drawers. The upper supports comprise a pair of finely modeled voluminously draped nymphs emblematical of Justice and Charity. The lower section with convex frieze carved with Renaissance leaf scrollings and containing two drawers, above a double cupboard with paneled doors carved with leaf mantled and crested coats of arms, between two flat herm uprights carved with sheathed figures, scrolling strapwork and large oval bosses; molded plinth base. (*Mitchell*) *Height 5 feet 6 inches; width 50 inches*

From Jacques Seligmann & Co., New York

Collection of William Randolph Hearst, New York

Renaissance Tapestries Exhibition, Gobelins Manufactory, Paris, 1929

[See illustration]



[NUMBER 214]

215. TURNED WALNUT AND EMBROIDERED CRIMSON VELVET ARMCHAIR

Italian, circa 1600

Oblong back panel and seat covered in Genoese crimson velvet embroidered in colored silks and gold thread with a coat of arms with mermaid supporters enclosed within a pair flower-filled cornucopias; frame with carved and gilded leaf finials, flat arms and turned and blocked supports terminating in claw feet. (*Mitchell*)

Collection of William Randolph Hearst, New York

216. LATE GOTHIC CARVED OAK CABINET

Rhenish, Early XVI Century

Oblong top above a frieze carved with Gothic tracery, the body with single panel door carved with urns of foliage, and opening to a shelved cupboard; the sides with linen-fold panels, the base with carved frontal panel, all contained by plain quadrangular pilasters. Restored. (*Mitchell*)

Height 51½ inches; width 38½ inches

217. JAMES I CARVED AND RICHLY INLAID OAK BUFFET

English, Early XVII Century

Oblong top, with dentiled cornice above a frieze carved with scrolling leaf ornament, inlaid with checker borders and divided into panels by acanthus corbels; the recessed cupboard and paneled returns inlaid with flower-filled urns and deeply sunk within carved borders of leaf scrolls. The upper supports comprise a cluster of three round columns on plain block plinths; the central frieze contains a long drawer inlaid with floral marquetry, supported upon massive quadrangular legs applied with pendants and heart-shaped bosses, and enclosing an undershelf. Lower portion of legs restored. (*Mitchell*)

Height 52½ inches; width 51 inches

Collection of Edward Quilter, Esq.

From French & Co., Inc., New York

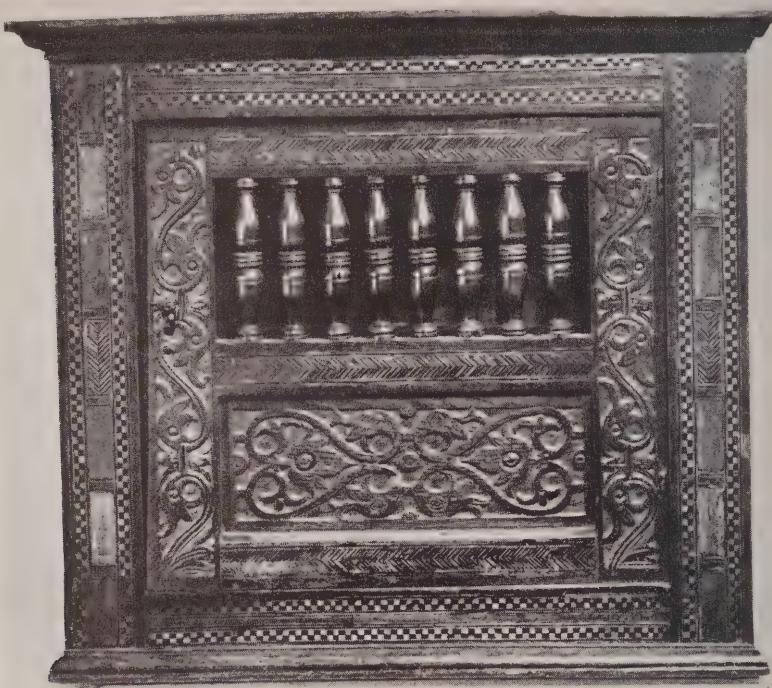
Collection of William Randolph Hearst, New York

Described and illustrated in color in Percy Macquoid, R. I., *A History of English Furniture* (The Age of Oak), 1904-5, pp. 151-154, pl. x

[See illustration]



[NUMBER 217]



[NUMBER 218]

218. CHARLES I CARVED AND INLAID OAK LIVERY CUPBOARD

English, XVII Century

Oblong hanging cupboard with molded cornice and base, the front with single door carved with panels of scrolling leaf and floral ornament, and centring near the top an open panel with eight baluster-turned spindles; the outer frame charmingly inlaid with checker ornament enclosing small vertical panels of light and dark wood. (Mitchell)

Height 29 inches; length 33 inches

From Frank Partridge, Inc., New York

Collection of William Randolph Hearst, New York

Described and illustrated in Percy Macquoid, R. I., *A History of English Furniture* (The Age of Oak), 1904-5, p. 190, fig. 159

[See illustration]

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 219. CARVED AND SPIRALLY TURNED EBONY BEDSTEAD, MOUNTED IN
 GILDED BRONZE *Portuguese, XVII Century*
 With four spiraled and vase-turned posts, those at the head enclosing a fret-scrolled and pierced panel with three tiers of conformingly turned balusters, and embellished with intricate gilded bronze scrollwork and mask and figural appliqués; plain tester hung with turquoise green satin damask. With box spring and mattress. (*L. I. Private Collector*)
Height 8 feet 7 inches; width 5 feet 5 inches

TEXTILES AND HANGINGS

220. CRIMSON VELVET PANEL AND TABLE RUNNER *Italian, XVII Century*
 Panel showing strap-scrolled pattern of former appliquéd, trimmed with double borders of wide antique gold galloon; and a table runner paneled and edged with old gold galloon and gold lace trimming. [Lot.] (*O'Leary-Patino*)
5 feet 5 inches x 37 inches
44 x 20 3/4 inches

221. TWO PANELS OF CRIMSON SILK VELVET *Italian, XVII-XVIII Century*
 Rose crimson double width panel, edged on three sides with gold galloon; and a single strip of somewhat varying tone. [Lot.] (*O'Leary-Patino*)
6 feet 10 inches x 41 inches
6 feet x 21 inches

222. PAIR GOLD-EMBROIDERED AND NEEDLEPAINTED RUBY VELVET HANGINGS *Italian, XVI Century*
 Composed of several widths of richly patinated ruby velvet of the period, amplified by the addition of a wide panel of later velvet with strapwork braid galloon appliquéd; the opposite edge furnished with a border of orphreys of the period, worked in gold thread with Renaissance scrollings and needlepainted with medallion figures of saints. As exhibited. (*N. Y. Private Collector*)
8 feet 6 inches x 9 feet

223. PAIR EMBROIDERED GARNET VELVET PORTIERES
 Bordered with strapwork braid galloon appliquéd matching the outer panels of the preceding. Interlined and fringed. (*N. Y. Private Collector*)
7 feet 4 inches x 5 feet 9 inches

224. PAIR AUBERGINE VELVET HANGINGS
 Plain velvet hanging lined with sateen. (*O'Leary-Patino*) *7 feet x 47 inches*

set
 [END OF SALE]

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